Profile of Culture Activities in Nova Scotia

Culture Counts – Counting Culture

Culture Statistics Program
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Foreword

Policy makers and decision makers in both the public and private sectors are making increased and more sophisticated uses of data and macro-economic frameworks in order to evaluate the health and vitality of the culture sector and to detect underlying trends. The objective of this report is to present a comprehensive set of internally consistent indicators on the supply of and demand for culture goods and services in Nova Scotia. This involves bringing into the framework a wide range of information: (i) data to describe various dimensions of culture activity for example, cultural, economic, financial, social, demographic, and other information; (ii) data to relate to all facets of culture for example, creative and performing artists, the producers, the inputs, the outputs, the activities of culture support organizations (including the role of government), and the consumers; (iii) data on the factors affecting the supply of and demand for culture goods and services; and more importantly, (iv) data and analysis on the factors affecting change and the health and vitality of the culture infrastructure in Nova Scotia.

The report is structured in four sections. The initial section describes the objectives of the research. The second section examines the culture sector in Nova Scotia, from a macro perspective, and presents some of the major indicators describing the overall health and vitality of cultural activities in the province. The third section provides a more detailed examination of the various industries and institutions operating in the culture sector in Nova Scotia. It describes the characteristics and performance of the cultural organizations operating in the province. The final section presents some technical notes on concepts, definitions and methodologies.

The primary information presented in this report has been taken from various surveys conducted within Statistics Canada's Culture Statistics Program, as well as from other Statistics Canada surveys which track the performance of the culture sector. We have incorporated detailed computer editing to ensure consistency of the data, as well as included extensive comparisons and quality checks to minimize "unreasonable" year-to-year fluctuations. Although there are some data gaps and limitations in the data, the author is confident that the information is of sufficient quality to reflect accurately global trends.

This report was developed to interpret and eventually enrich the statistical data in the following ways: to examine the context (and quality) out of which the original statistics arose; to explore issues or topics for which data or statistical analysis might be useful and relevant; and finally to make a series of recommendations, with the anticipation that they will form the basis for new statistical initiatives and enhancements.

Profile of Culture Activities in Nova Scotia

Executive Summary

This study of Nova Scotia's Culture Sector, sponsored by the Culture Division of Nova Scotia Tourism and Culture Department, results from the desire to better understand and monitor, on an on-going basis, the factors or conditions at work affecting the health and vitality of culture sector activities in Nova Scotia.

The primary objective of this proposal is really the development of standard core culture indicators to track the health and vitality of the culture activities in Nova Scotia, thus allowing culture managers to understand and appreciate changes in the structure, evolution, and dynamics of the culture sector in Nova Scotia. These indicators will empower government officials and industry decision-makers with the much needed statistical information for their policy, administrative and management activities. This will also enhance their capabilities in scanning or intelligence gathering and allow them to study external signals and events, transactions, surprise developments, industry or international trends affecting the economic impact of the culture sector, or in general, the health and vitality of culture industries and institutions in Nova Scotia.

It was felt essentially that available data be exploited, reviewed and brought up-to-date on an on-going basis in light of: i) continuing changes in the cultural environment, including the role and contribution of government, and changes in consumer participation and demand; ii) the important role of culture sector activities in the Nova Scotia economy; iii) increased recognition of the link between culture policy and issues and social and economic policies; and iv) enhanced priority assigned to cultural export promotion and marketing.

There is now a considerable body of activity associated with the cultural industries including publishing, film, broadcasting and music industries, and the arts, including performing and visual arts, and heritage institutions, as well as a host of individual artists, unions, conservation and promotion agencies, service groups, and government institutions. Collectively they may be described as part of the culture sector which now represents a considerable source of income and employment, making therefore a significant contribution to the Nova Scotia economy.

The most significant findings in the report are summarized below:

- The direct and indirect impact of the culture sector in Nova Scotia, as measured by the contribution to the GDP, was estimated at almost $1.2 billion in 2001, with some 28,000 direct and indirect jobs depending on culture activities.

- The culture sector maintained its important place in the Nova Scotia economy, with the direct impact accounting for 3% of its GDP (or $741 million) and 5% of jobs

(18,900 jobs) in 2001, with both shares fluctuating only marginally over the 1996 and 2001 period.

- A robust economic performance in Nova Scotia, particularly between 1996 and 2002, and improved labour conditions (more jobs and bigger paycheques from jobs, due to higher education level of workers and more specialized occupations), translated into increased household spending on consumer goods and services, including culture activities.

- Nova Scotia households reported earning, on average, $50,000 per household in 2001, 13% more than in 1996 (compared to 18% growth for all households in Canada).

- Nova Scotia households, however, earned on average 17% less than the national average, a gap which increased almost four percentage points over 1996.

- The study has illustrated the close link between the performance of the Nova Scotia economy and the growth of cultural industries and institutions, with income disparities (e.g., personal income or disposable income) generally accompanied with a culture spending disparity or gap.

- Nova Scotia residents reported spending $1,230 per household on culture activities and events, 9% less than the national average, most likely due to a large part to the income gap.

- Spending by Nova Scotians on culture activities and events, however, grew 24% between 1996 and 2001, the same increase as for Canada.

- Although consumers in Nova Scotia increased their expenditures on culture items, growth was primarily due to inflation, as the overall participation rate in culture activities and events declined 3.7% in Nova Scotia between 1992 and 1998 (compared to a 5.3% drop at the national level).

- With this drop in demand, much of the health and vitality of the culture sector in Nova Scotia depended on continued government support and the expansion of the export market.

- Tri-level government spending on culture in Nova Scotia dropped two consecutive years to $186 million in 2000-01, but in 2001-02 spending levels increased 7% to $199 million, representing 14% more than in 1991-92.

- Spending on culture by the federal government in Nova Scotia reached a new peak of $100 million, 10% more than amount in 1991-92, and almost $20 million more than the low of $81 million in 1994-95.

- The 1990s showed provincial spending on culture in Nova Scotia gradually increasing, peaking at $68 million in 1999-00. A major decline ($8 million or 11%) the following year reduced funding to $60 million, with 2001-02 displaying another reduction ($1 million or 1.6%) in spending. Overall, operating and capital spending by the Nova Scotia Government decreased by 2% between 1991-92 and 2001-02, while grants and contributions increased by 11%.

- Municipalities in Nova Scotia increased their contributions to culture activities by 41% between 1991-92 and 2001-02, reaching almost $40 million in 2001-02, which represented significantly stronger increases in spending compared to their federal and provincial counterparts.

- Strong export activity has also helped counteract the slower growth in the domestic market for culture goods and services, with domestic exports of culture goods originating from Nova Scotia reaching a new high in 2002, more than doubling between 1996 and 2002 to over $9 million.

- Overall, the 1990s were good for the culture labour force in Nova Scotia, with most of the growth occurring in the first half of the decade. While the total number of employed workers in Nova Scotia grew by 12% between 1991 and 2002, employment in the culture sector grew three times as fast, soaring by 37%.

- About 13,000 workers were employed by the culture sector in Nova Scotia in 2002, representing 3% of the total work force of the province.

- Culture businesses also continued to rely on the time provided by volunteers throughout the 1990s, with 11,500 volunteer jobs in culture organizations in 2000.

- The number of culture volunteers, however, declined 22% between 1997 and 2000.

At the sector level, competition, and economic conditions have affected the various culture industries and institutions differently in the 1990s. Major sector highlights include:

Arts and Heritage

Performing arts and heritage are very much at the core of Nova Scotia's cultural tourism product. Museums and art galleries, which have long had a place in Nova Scotia communities, saw increased funding, programs and services evolve through the Seventies and Eighties. There is considerable strength and potential in the arts and heritage areas in their own right. They also have a number of specific problems which have received attention, including the potentially fatal deficits of some performing arts companies, and the need to protect heritage property from decay. Other problematic dimensions include the requirement for improved collection, management, and of collections conservation in museums and archives, and for major initiatives to establish special funds for acquisitions, and for capital spending on new buildings.

- Heritage institutions in Nova Scotia (excluding nature parks) reported $44 million in operating and capital revenues, representing a 22% increase over 1992-93. Heritage institutions faced costs that were rising faster than their government funding. While operating revenues from government sources decreased 2% between 1992-93 and 1999-00, operating expenditures rose by 21%. As a consequence, these institutions explored alternative sources of revenue, and in particular, have had to increase their revenues from earned revenue. While earned revenues increased 288% between 1992-93 and 1999-00, reaching over $9 million in 1999-00, operating revenues from unearned sources (government and private sector funding) increased marginally (2%) over the same period. Unearned revenue, however, still accounted for a large share of revenue, representing 74% of total operating revenue in 1999-00, compared to 92% in 1992-93. Although volunteers continued to make up a large part (59%) of the total workforce of heritage institutions in Nova Scotia in 1999-00, it would appear that fewer people were willing or able to donate their time to these organizations. In fact, volunteers accounted for 68% of the workforce in 1992-93. Heritage institutions in Nova Scotia reported attendance figures reaching once again 2.9 million in 1999, the same level as for 1992-93.

- Nova Scotia's not-for-profit performing arts sector has seen some expansion in the number of companies, with 18 companies operating in the province in 2000-01 - three more than four years earlier. Total revenue dropped to $10 million in 2000-01, 7% less than in 1998-99, still representing, however, a 12% increase over 1996-97. Unearned revenue constituted about 55% of total revenue in 2000-01, but six percentage points less than in 1996-97. Unearned revenue (grants and donations) dropped to $5.5million, decreasing 15% over 1998-99, returning to the 1996-97 level of funding. The provincial government displayed the largest drop (21%) in funding between 1996-97 and 2000-01. The private sector contributed $2.2 million in 2000-01 (the same level than for 1996-97), but 25% less than in 1998-99. These decreases were partly offset by increases in earned revenues from home box office sales and tour receipts, which increased 31% over the same period to $4.5 million in 2000-01. The demand for the live performing arts was strong with the average attendance per company increasing 17% between 1996-97 and 2000-01. However, given the large increase in the number of performances, the average audience per performance dropped 7%. Expenditures continued to exceed revenues, but the gap between the two narrowed compared to 1998-99. Costs were also kept under tighter control (in particular administrative costs and fundraising expenditures) decreasing 20% per performance. Costs were also helped by making use of volunteer workers or unpaid staff. There is evidence, however, that the number of volunteer workers are down and the number of paid workers kept at a similar level through the period. Volunteers represented over 40% of staff in 2000-01, six percentage points less, however, than in 1996-97. All these measures helped curtail costs, but institutions still reported an average deficit of $34,000, or 6.0% of total operating revenue.

- There were over 1,800 visual artists and artistic design occupations (craftspeople, photographers, designers and architects) employed in Nova Scotia in 2002, a 47% increase since 1991. In addition, in 1998, 15% of Nova Scotians, 15 years of age or older, said that they had pursued visual art activities (e.g., such as painting and sculpture), and almost 40% of Nova Scotians participated in crafts activities (e.g., pottery, woodworking) in that year. Furthermore, 9% reported pursuing artistic photography. Almost 21% of Nova Scotians visited a public art museum or public art gallery while 7% visited a commercial art gallery in 1998. While a drop in attendance to both art galleries and art museums was reported between 1992 and 1998, a significant increase in active visual arts and craft activities was registered. One way in which Nova Scotians showed their support of the visual arts sector was by investing in art works. Families in Nova Scotia reported spending an average of $80 per family towards purchasing visual artwork in 2001, $17 less than the average Canadian family. Families in Nova Scotia increased their spending, however, by 23% over 1996, over three times the growth rate of the average Canadian family. Overall, increased participation in visual arts and crafts meant a larger outlay of spending by Nova Scotia residents. Total aggregate household spending increased 32% between 1996 and 2001 to $34 million, twice the national rate.

Culture Industries

The premise of much of government activity in the culture industries is that it is important to have the means of production and distribution to make Canadian arts and culture available to all Canadians. By so doing, artists will find markets for their work and flourish both in terms of achieving audiences and recognition, and in terms of financial success. This premise has been translated into a focus on the cultural industries, especially at the federal level. During the 1990's the fortunes of most culture industries and institutions operating in Nova Scotia were tied to the health of the provincial economy, and a larger reliance on the export market. Perhaps more importantly, there was also a reduction in the amount of output for this sector during the economic downturn in 1991.

- The 10 book publishers in Nova Scotia released some 148 titles in 2000-01, of which 66% were new titles published and the remaining were reprinted titles. This represented a small (10%) decrease over 1996-97. Publishers in Nova Scotia generated over $4.5 million in book sales in Canada with another $700 thousand coming from the export market. While the domestic market grew 83% between 1996-97 and 2000-01, exports grew at a much faster pace (400%). Exports captured 13% of total sales in 2000-01, almost tripling the share of four years earlier. Firms reported a deficit (before-tax) of 1.5% from their book publishing and exclusive agency activities in 2000-01, almost breaking even. Half of publishers (50%) reported a profit in that year.

- Periodical publishers in Nova Scotia tended to be small (all under $50,000 in revenue). In 1998-99, the total revenues of the industry were just over $8 million. Publishers have felt the impact of several years of tight discretionary spending by consumers, with average sales per issue dropping 18% between 1994-95 and 1998-99. The market share associated with subscription sales diminished 38%, now accounting for less than one third (31%) of the circulation in 1998-99. Total revenue per periodical, however, still increased 40% over the period, with expenditures rising

33%, an indication of publisher's effort to control costs. The average profit per periodical climbed to over 11% in 1998-99.

- Many Nova Scotia lyricists, composers, musicians and performers have acquired an enviable national and international reputation, and have distinguished themselves in every genre of music, as well as reached large and varied audiences. About 1,100 creative and performing artists (songwriters, composers, conductors, arrangers, musicians and singers) in the music industry resided in Nova Scotia. The number of artists has fluctuated between 700 and 1,300 over the 1991 and 2002 period. Both federal and provincial governments have invested significantly more in this sector. Federal and provincial spending for the recording industry in Canada totalled $19 million in 2000-01, representing 117% increase over 1995-96. In 2000-01, the federal government contributed $340,000 to the Nova Scotia recording industry, representing an increase of 135% over 1995-96. The Nova Scotia Government provided $40,000 in 2000-01. There were close to a dozen record/label companies in Nova Scotia in 2000. Ten titles were released in that year, representing a 25% increase over 1995-96. Total revenue reached $455 thousand in 2000, and the industry (based on the sale of recordings) has suffered a 27% decline over the past four years. Household expenditures on audio cassettes, tapes and CDs in Nova Scotia reached over $32 million in 2001, representing a 4% decrease over 1996.

Government subsidies and the export market have contributed to the growth of the culture sector in Nova Scotia and helped keep unemployment levels in the culture sector at very low levels. These and other indicators presented in the report will assist managers to better understand the factors and forces that have impacted on the health and vitality of the culture sector activities in Nova Scotia in the 1990s. The challenge now is to ensure the provision of timely and relevant data and analyses on a continuous basis thus providing government officials with the much needed information for their policy, administrative and management activities. Once the content of the report is reviewed and research issues and priorities clearly articulated, then an action plan could then be formulated. This would ensure that the use of culture indicators is part of on-going work activities.

Section I. Project Objectives

PROFILE OF CULTURE ACTIVITIES INNOVA SCOTIA
CULTURE COUNTS – COUNTING CULTURE

1. Study Objectives

The aim and objectives of the proposed research program, commissioned by the Culture Division of Nova Scotia Tourism and Culture Department, are as follows:

1.1 General Aim:

To establish benchmark data (including 1997 to the most current year available) that would enable the Culture Division to monitor trends in the supply and demand for culture goods and services in Nova Scotia over time. The general objective is to develop an integrated database holding relevant indicators for the assessment of the health and vitality of the culture sector in Nova Scotia. This research will also identify research and data needs from a multi-year perspective. The intent is to update the culture indicators on an annual basis for ongoing monitoring and tracking purposes.

The purpose of the research is to shed light on a set of interactions among various components, variables, or conditions at work affecting the health and vitality of culture sector activities in Nova Scotia. It will probe recent trends in consumer demand for culture goods and services and examine the factors under-pinning the growth of the culture sector from a supply perspective (e.g., culture infrastructure: output, labour, revenue, etc.).

1.2 Specific Objectives:

As outlined by the Culture Division, the data and analytical needs include the following activities:

1. Assess the broad economic value or contribution of Nova Scotia's and Canada's culture sector to the Canadian economy.

2. Estimate the value of consumer spending on culture goods and services in Nova Scotia and Canada.

3. Provide participation rates to various culture activities and events for Nova Scotia and Canada

4. Measure the size and characteristics of the culture labour market for the creative, production and administrative occupations, in Nova Scotia and Canada.

5. Estimate the value of Nova Scotia's (and Canada's) cultural exports of culture goods and services.

6. Measure the size of volunteer activities in the culture sector in Nova Scotia and Canada.

7. Provide summary data on government (federal, provincial and municipal) spending on culture for Nova Scotia and Canada.

8. Prepare profiles of specific culture sub-sectors for Nova Scotia and Canada, namely:

    - Heritage Institutions
    - Performing Arts (dance, theatre, music)
    - Visual Arts (commercial art galleries, public art galleries)
    - Crafts/Giftware
    - Design (architects/graphic designers)
    - Publishing (books and periodicals)
    - Literary Arts and New Media
    - Music (sound recording production, music publishing, distribution, artist management companies, and live concerts, etc.)
    - Festivals and Other Cultural Events

9. Prepare broad analytical summary for each major area of study, identifying the major trends in key areas.

Section II

Research Results

Macro Perspective

PROFILE OF CULTURE ACTIVITIES IN NOVA SCOTIA
CULTURE COUNTS – COUNTING CULTURE

1. Introduction

Many provinces and municipalities are recognizing the need for balanced social, cultural and economic policies and growth. Arts and culture may in fact be a tool to enhance regional and community competitiveness and economic growth. An increasing number of provinces (and municipalities) are promoting themselves as showcases of regional, national and international culture.

Culture has both a social and an economic impact in all provinces and municipalities across Canada. From a social perspective, culture has a strong positive impact on the quality of life of Nova Scotia residents, creating a vibrant culture of creativity and innovation, as well as, making communities better places in which to live. Culture activities strengthen the social fabric in a multiethnic or multicultural context. Both large and small urban centres are also recognizing that arts, heritage and culture industries are important to the character of cities and must be protected, further developed, and funded.

From an economic perspective, various researchers have identified the development of strong arts and culture communities as a key strategy in attracting businesses and people, arguing that arts and culture industries attract and help retain skilled workers, and ultimately establish a strong, viable and globally competitive economy. The direct impact of the culture sector in Nova Scotia alone was estimated at over $740 million, with total direct employment reaching an estimated 19,000 jobs in 2001.

2. General Economic Conditions, Nova Scotia and Canada

2.1 Economic Diversification

Advances in technology, the increased globalization of markets and the emergence of free trade have fundamentally changed the way Canadians conduct their business. Long removed from an economy based on natural resources, Canada and most provinces (including Nova Scotia) have tapped into other areas of economic activity, including the knowledge-based economy. Canadian businesses are exploiting advances in communication technology to reach into the global marketplace more than ever before. Indeed, with a small domestic market, the steady expansion of multilateral trade has been crucial to the structure of Canada's economy and the continuous prosperity of national and provincial economies.

The emergence of new economic sectors, such as bio-medical, fibre-optics, media, Internet, etc., for example, means that urban centres need a multi-skilled, multi-faceted workforce. These new kinds of industries rely on huge networks and the clustering of resources, both human and technological. These changes have fostered the very rapid growth in the educational attainment of workers overall (but also for the culture sector), particularly among younger women and older workers, therefore influencing relative earnings. This has resulted in increasing the relative wages for more highly skilled workers (relative to the less skilled), and this generally means good news for suppliers of culture goods and services. Communities (both large and small) must therefore offer a high but affordable quality of life, including a strong and vibrant culture infrastructure, which appeals to people in both the low and high salary ranges. This will attract skilled workers who will in turn attract business and investment. Thus, the culture sector plays an important role in this new economy.

2.2 Economic Growth

To understand the factors that contribute to the growth of the culture sector, it is important to examine the performance of the total economy over time. This is particularly useful, as many studies have illustrated the close link between the performance of the economy and the growth of cultural industries and institutions. Thus, the health and vitality of the culture sector in Nova Scotia relies heavily on the general economic conditions that influence the availability of jobs, employment earnings, and other sources of market income.

Recession, inflation, layoffs, increased taxes, ailing global economy, and reduced consumer confidence have been regular headlines of major newspapers in the early 1990s. Overall, however, Canada displayed strong economic growth in the 1990s, outperforming most G7 countries. Furthermore, Canada's continuing economic boom was evident in all parts of the country.

The economy has been growing in Nova Scotia continually throughout the 1990s. While more modest rates of growth were recorded in the early 1990s, most likely caused by the 1991 recession which took several years to recover from, the Nova Scotia economy advanced at a high pace later in the decade. After factoring out inflation, the growth rate reached a peak of 5.3% in 1999 (the same as the national economy). In 2001, the Nova Scotia economy actually outperformed the Canadian economy, increasing 2.6%, compared to 1.4% increase for the Canadian economy overall. Overall, Nova Scotia's economy grew 2.2% annually between 1991 and 2001 (Table 1a). This represented one percentage point less than the growth rate for the Canadian economy.

Factoring out population growth real GDP per capita followed a similar pattern, declining in the early 1990s during the economic slowdown, resuming then to a robust pace the second part of the decade. GDP per capita in Nova Scotia increased 1.9% annually between 1991 and 2001, just slightly less than the Canadian rate. (Table 1b).

2.3 Export Market

An important contributor to the healthy economy relates to the continued expansion and penetration into foreign markets more than ever before. The liberalization of trade through the World Trade Organization and the North American Free Trade Agreement (NAFTA), which entered into force in January 1, 1994, has increased production runs and encouraged specialization. As a result Canadian businesses are increasing an already strong reliance on international trade, particularly in North America. By the fifth anniversary of the agreement, Canada's merchandise trade with the United States and

Mexico had vaulted the value of trade by 80% and 100%, respectively. Canada's overall trade performance also remains impressive. Canada's exports have reached $365 billion in 2002, displaying exceptional growth between 1990 and 2002 (averaging 8.2% annually).

Exports of goods and services originating from Nova Scotia reached $5.2 billion in 2002, increasing by 136% (7.4% annually) over 1990, just slightly less than the national performance (Table 2a). Nova Scotia captured about 1.4% of all exports in 2002.

2.5 Labour Market Conditions

Despite constant changes in the Canadian workplace, a number of natural economic forces continue to shape the labour market: employment rises and falls with economic cycles; workers earn more when their skills are in demand; and immigration helps fill our labour shortages. Accompanying Nova Scotia's economic growth was also an improving unemployment rate over the second half of the decade and into the early 2000s. Unemployment rates hovered well above 12% in the early part of the decade, improving by a few percentage points to below 10% by the end of the decade. It still remained below in 2002, at 9.7 (Table 3). The same trend was reported across Canada. In the second half of the decade, unemployment in Canada dropped to near-record levels, 6.8% in 2000 - the lowest since 1976. In that year the rate was also the lowest for Nova Scotia (at 9.1%). The higher unemployment rates at the beginning of the decade might have affected consumer confidence, and therefore dampened growth in consumer spending, particularly discretionary items such as culture goods and services, particularly in the first half of the decade.

Growth of the labour market in Nova Scotia occurred in an environment of slow economic recovery from the 1991 recession. Increased downsizing during the 1990s recovery played a major role in the slow employment growth in the early part of the decade. As a result, a lack of employment creation in general occurred between 1991 and 1996. Only by 1997, did total emplyment reach over the 1991 level. Employment growth was, however, exceptionally strong, growing 13% in the second part of the decade, reflecting the sustained boom in the overall Nova Scotia economy: between 1996 and 2002, over 50,000 jobs were created, most of which (90%) being full-time.

Between 1991 and 2002, the total work force in Nova Scotia increased 1.1% annually (just slightly lower than for the total work force in Canada), reaching over 428,000 employees in 2002 (Table 4a).

- Public sector jobs in Nova Scotia accounted for 21% of jobs in Nova Scotia (compared to 19% of jobs at the national level), declined 9% since 1991 to 91,000 in 2002 (Table 5a).

- Private sector jobs, representing 64% of the work force, increased almost 19% over the same period.

- Self-employment, accounting for 14% of the work force, increased the fastest (27%).

- Full-time jobs increased at a slower but still strong pace, about 12% between 1991 and 2002, compared to 16% for part-time jobs (Table 6a).

- Although the full-time share of paid jobs decreased 2 percentage points between 1991 and 1997 to 79%, the share increased back to 82% by 2001, but dropped one percentage point the following year.

3. Socio-Economic Conditions, Nova Scotia and Canada

3.1 Inflation

The 1991 recession, unlike the previous recession in the early 1980s, was not accompanied by high inflation rates that had plagued the early 1980s, so the impact on consumer spending was not too severe, and did not last long. Inflation fell to unheard of low levels in the 1990s. In fact, the Consumer Price Index (CPI) in Nova Scotia showed a continuation of a moderate pace of 1.5% annually (compared to1.7% annually for Canada) between 1991 and 2001 (Table 7a). This suggests that consumer's purchasing power in Nova Scotia would be minimally affected by inflation.

3.2 Personal Income

Improved conditions in the labour market and increased specialization of the workforce meant bigger paycheques from jobs (and household spending on consumer goods and services, including culture activities). By the end of the decade, the market income of families surpassed levels set a decade earlier, growing in every province across the country. Personal income of Nova Scotians grew at the same pace as the growth rate for Canada.

Personal income for Nova Scotians grew 2.0% annually in real terms (after inflation) between 1991 and 2001, but most of the growth occurred in the second half of the decade. The average inflation rate in Nova Scotia grew 1.5% annualiy between 1991 and 2001. If we also factor out the effects of population growth, the situation was dimmer. Real annual income per capita grew 1.0% annually between 1991 and 2001 (Table 8). It should be noted that there was a roll-back in wages for all Nova Scotia public-sector employees in the early 1990s (provincial, municipal, health and education). Coupled with increasing tax burden, the result was the steady erosion of purchasing power.

3.3 Personal Disposable Income

Between 1991 and 2001, real before tax disposable income[1] per capita was flat, increasing only 0.9% annually, while the average taxes paid (direct and indirect taxes[2]) per capita grew by 1.6% annually. Nova Scotia residents have experienced virtually no net growth in real disposable income per capita from 1990 through 1997, and modest increases (1% to 3%) between 1998 and 2001 (Table 9a). This helps to explain the low level of growth of consumer spending on goods and services throughout most of the 1990s. Taxes accounted for 21% of personal income of Nova Scotians in 2001, one percentage point more than the amount taken away from consumer's disposable income in 1991, reducing therefore consumer's disposable income and spending power (Table 9b). The lowest share taken away from Nova Scotians was in 1993 when taxes represented 19.3% of personal income.

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[1] Personal Disposable Income is the amount left over from personal income after payment of personal direct taxes and various other fees, licences and permits (including hospital and medical insurance premiums) to governments

[2] Direct and indirect taxes include: personal income tax, customs import duties, excise taxes including GST, air transportation tax, amusement tax, gasoline tax, motor vehicle and other licences fees and permits, real and personal property tax, and retail sales tax

3.4 Savings

An examination of Nova Scotians' capacity (or lack of) to save money also suggests that they faced hard times in the 1990s. Since the early 1990s, Nova Scotians' savings rates have plummeted. In the early nineties, they were still directing substantial dollars (about 11% of personal disposable income) into savings for their retirement or to deal with hard times ahead. But as we moved further into the decade it would appear that they were no longer able to save as much with only 3.0% diverted to saving accounts in 2001 (Table 10). The shift from GICs to mutual funds, and the stock market craze of the late 1990s, may be big contributors to the reduced savings rate. Data, however, suggest that the investment sector was not stellar either. According to David Perry, economist of the Canadian Tax Foundation, Canadians' investment income also declined sharply in the past decade, along with the drop in interest rates the past decade[3]. Investment income by Canadians as a share of total income plunged from a peak of more than 7% in 1990 to less than 3% of total assessed income for each of the three years ending in 2000, according to the latest figures from the Canada Customs and Revenue agency.

The median[4] net worth[5] (the amount family units would clear after selling all assets and paying off all debts) of family units in Nova Scotia was about $68,100, representing a 16% gap when compared to the national average ($81,000).

3.5 Interest Rates and Consumer Debt

Interest rates, as measured by the bank rate, have also plummeted, dropping five percentage points between 1991 and 2001 to 5.75% (Table 11). Those hit hardest by the decline were likely the elderly who put their retirement income in guaranteed savings certificates when interest rates were in double digits, and are the most dependent on the returns on those savings for income. This situation has certainly curbed their purchasing power, particularly on discretionary items such as culture, and economic forecasters warn that investors should not bank on a rebound.

Data also suggest that Canadians have now reached a threshold in their debt levels. We are continuing to see significant amounts of spending financed with credit. Between 1991 and 2001, consumer credit from banks, trust companies, and other financial institutions for personal loans increased 6% annually to reach $180 billion (Table 12a). In 2001, only about 1.9% of personal disposable income, on average, was being diverted to reducing their credit lines in 2001 (Table 12b).

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[3] National Post, Thursday, May 2, 2002, new analysis by Davis Perry, economist, Canadian Tax Foundation

[4] The median is the amount where half of family units had more than that value and the other half less

[5] Statistics Canada – Catalogue no. 13-595. The Assets and Debts of Canadians

4. Population Growth, Nova Scotia and Canada

Population growth has an impact on consumer aggregate spending, as a larger population base implies higher aggregate earning levels, hence higher consumer spending levels, which benefit suppliers, both wholesalers and retailers in the culture sector. The population of Nova Scotia increased by just over 5,600 annually, on average, between 1991 and 2001. If the declining fertility rate and current low net international migration are to continue, Nova Scotia's population, which reached over 940,000 in 2001, will grow at a slower pace during the coming years. From a current annual growth rate of around 0.3%, it could soon fall to near zero-growth (Table 13a).

The demographic scene of Nova Scotia is changing rapidly. Demographic trends point to a population that is aging, a birth rate that has dropped, an increase in the number of single adults, and a population growth largely dependent upon immigration. It is widely known that the demographic structure of western countries is also being fundamentally altered by the aging of the "baby boom" generation, many of which having shown keen interest and high participation rates to culture activities. As this cohort enters into retirement, some predict increases in participation in most arts related activities. The over-65 age group accounted for 13.4% of Nova Scotia's population in 2001, compared to 9% in 1976, and almost 11% in 1986. In 2001, the population of this group was 126,000.

5. Trends on Consumer Spending, Nova Scotia

5.1 Personal Expenditures on Goods and Services

Thus, all the above economic indicators suggest that Nova Scotia residents faced tough times the early part of the decade but faired well the second half. So we can now ask: how did the economic and socio-economic conditions combine to affect priorities and the allocation of earnings? And how did spending patterns in Nova Scotia differ from the national average? Has the growth of the Nova Scotia and Halifax economies translated in increased economic wealth of its residents, and consequently growth in spending on culture goods and services?

The Conference Board of Canada surveys Canadian consumers and businesses on a quarterly basis in order to create indices of consumer and business confidence. Their data indicates that consumer confidence had fallen during the late 1980s and that it really only began to recover during 1996-97. This helps to explain why growth in consumer spending and economic growth was so moderate during the early-to-mid 1990s, but resumed to a reasonable pace (3.0%) in the mid- to late-1990s. Personal expenditures seems, however to be growing at a more modest pace in the new millennium, with spending per capita by Nova Scotia residents increasing only by 0.7% in 2001 over the previous year (compared to 0.9% for Canada overall).

Overall, personal expenditures on goods and services (all items) by Nova Scotians grew 2.2% annually, after inflation, between 1991 and 2001, compared to a growth rate of 2.8% at the national level (Table 14a). The growth of consumer spending was more or less held to a rate that was much closer to the increases in personal income and personal disposable income. If we factor out the population growth effects, real growth falls to 1.9% (Table 14b).

More specifically, Table 15a shows:

- Areas growing the fastest (at least 5% annually between 1992 and 2001) included shelter and household furnishings, informatics, health care, and leisure activities.

- Spending on informatics increased 9.5% annually between 1996 and 2001.

- Expenditures on recreation and sport grew 7.6% annually, while expenditures on culture activities and events advanced 4.3% annually over the same period.

- Health care spending increased 7.3% annually, largely the result of the ageing of the population, combined with a larger share of health-related costs transferred from governments to individuals.

5.2 Spending on Culture Goods and Services

It is important to note that consumption patterns and wealth vary significantly from region-to-region and city-to-city. The set of interactions among various economic and socio-economic variables and conditions at work affect the spending patterns differently in each region (particularly on discretionary items such as culture goods and services). In particular, socio and socio-economic status of individuals (e.g., education and earnings) and economic wealth (or economic disparities) seem to be the most important ones that may influence household income and consequently participation in and spending on culture activities. As a matter of fact, the presence of economic disparities among Canadian provinces is well documented[6]. Imperfect labour-capital mobility, government induced policies, differences in industrial structure, differences in labour demand functions and even language differences are offered for possible reasons of provincial disparities in Canada, and all these factors would have an impact on consumer spending at the community level. There could be several sources of economic disparities at both the provincial and municipal levels, such as differences in fiscal, taxation and economic policies, differences in industrial and occupational structure, differences in endowment of natural resources and differences in endowment of labour-capital. We would expect that these variables would vary considerably from one geographical area to another, therefore combine to affect participation in culture activities differently in each community.

Average household earnings is probably the most useful indicator as it is a good proxy for measuring the "well being of the people", and one would expect a high correlation between income and spending on discretionary items such as culture activities. Only two provinces (Ontario and Alberta) reported average levels of household income significantly above the national average of $60,700 in 2001. Newfoundland and Labrador, Prince Edward Island and New Brunswick continued to have the lowest provincial average, around $49,000. Nova Scotia was just slightly higher at $50,000 (Table 16a). The income gap for Nova Scotia was 17% compared to the national average.

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[6] Sources of Differences in Provincial Earnings in Canada. Income Statistics Division

Furthermore the gap increased almost four percentage points when compared to 1996. The same trend was found for disposable income (Table 16b).

An interesting hypothesis to verify is whether an income disparity (e.g., personal income or disposable income) is accompanied with a culture spending disparity or gap. The connection is quite clear. Nova Scotia residents reported spending $1,230 per household on culture activities and events, 9% less than the national average (Table 17). Data show, however, that Nova Scotia households spend the same proportion (3%) of their pocket book on culture as did Canadians in 2001.

5.3 Spending on Culture Goods and Services by Type of Product

The discretionary nature of the consumption of traditional cultural items logically ties it more closely to the economic cycle than many other categories of spending. The consumer must be fed, sheltered and clothed before spending money on going to the movies or attending the opera or buying a new book or visiting a museum. Average annual household spending on culture goods and services in Nova Scotia grew at a robust pace in the 1990s (4.3% annually), however, much of the growth was due to increased spending on cable and satellite services. Expenditures for cable and satellite services continued to increase significantly, jumping 63% to $413 per household, about 10% annually (Table 18a). Beyond the multitude of cable and satellite programme services, the last few decades have also produced a much more diverse array of technological advanced computer equipment, which seemed to have appealed to Nova Scotians as well. Even with tighter money, consumers increased their spending on computer equipment and services by 58% over 1996 to $440 per household in 2001 (Table 15a).

A number of culture activities displayed little or no growth at all, but others reported healthy increases. Expenditures for the purchase or lease of CD's, videotapes and discs dropped 28% to $93 per household between 1996 and 2000. Nova Scotians, however, returned to the record stores in 2001, with spending jumping 29% to $120 in 2001, almost reaching the 1996 level (Table 18a). Spending on admission to museums and other activities and on original works of art both displayed the largest gains, increasing 115% and 100% respectively. Increases in heritage spending might mirror growth in admission fees with an increasing number of institutions now charging or increasing their fees. Expenditures on motion pictures soared by almost 50% to $79 per household in 2001, with no annual growth reported in 2001 over the previous year, however. Expenditures on newspapers and textbooks dropped somewhat while expenditures on books and magazines increased 32% and 26%, respectively over the same period.

When accounting for price increases (inflation), growth in expenditures on culture activities and events was modest between 1996 and 2001, 7% (or 1.3% annually), just slightly less than the total economy where an increase of 9% (or 1.7% annually) for all goods and services was reported.

Aggregate annual spending on culture activities and events by Nova Scotia households were estimated to have reached almost $524 million in 2001, 33% more than for 1996 (Table 19a).

5.4 Participation Rates to Culture Activities and Events

Although the culture market place seemed quite robust, with consumers increasing their expenditures on culture items, increases were primarily due to inflation, and not necessarily increased participation. The consumer price index for culture items expanded significantly more than for other items (3.1% annually between 1992 and 2001). These increases may have caused some consumers to cut their culture expenditures or the frequency of culture outings, which suggest that cost may have had an impact on culture activities more so than for other items.

The overall participation rate in culture activities and events declined 3.7% in Nova Scotia between 1992 and 1998, compared to a 5.3% drop at the national level (Table 20a), with many activities reporting a drop in demand. Participation rates in Canada dropped the most for 35 to 44 and the over 60 age groups, 10.6% and 8.0% respectively.

Table 20c shows that participation rates in Canada generally go up by income level. The under $20,000 in income group, however displayed the largest growth between 1992 and 1998, increasing their participation rate by 3%.

6. Culture-Tourism in Canada

Many tourists are drawn to travel by performing arts, festivals, museums, art galleries, parks, historic and archaeological sites, or simply by the architecture and design found in major cities or by the wide-open spaces offered by the countryside. As a matter of fact, significant foreign revenues earned by some culture businesses (e.g., festivals, performing arts, heritage institutions) come from foreign tourists visiting Canada in order to participate in these events. It is therefore not surprising that many businesses are responding to these growing markets by developing new products and specialized activities.

Culture-tourism activities can be examined from two perspectives, culture activities by domestic and foreign visitors in Canada and culture activities by Canadian tourists abroad (US and overseas).

In 2001, spending on culture activities and events by tourists (Canadian and foreign) visiting Canada was worth an estimated $1.7 billion, of which domestic demand accounted for $601 million or 36% of the total (Table 21). The remaining portion represented international visitor expenditures in Canada on cultural activities and events ($782 million from American tourists and $280 million for overseas visitors). Total spending on culture activities by tourists in Canada was up 3% over the previous year. Domestic travel expenditures also increased 3% over the previous year, while US visitors augmented their culture expenditures by 20%. Finally, overseas tourists reduced both their number of trips and culture outings resulting in a 25% drop in aggregate culture spending in 2001 over the previous year.

If businesses are to compete in today's tourism market place they must provide a "product" that both meets changing consumer demands and differentiates them from other competitors. Many businesses are therefore responding to these growing markets by developing new strategies, as well as new products and specialized activities, to compete for the tourism dollar. Culture-tourism is big business and highly competitive. The incident of September 11, 2001, and more recently SARS, may well have dampened, however, growth in the tourism industry for some time.

Statistics Canada has not examined tourism data at the provincial level at this time. Further work would be required to profile culture tourism activities in Nova Scotia.

7. Financial Support for Culture

7.1 Government Spending on Culture, Canada

Generally, government cultural policy aims at: creating a secure economic and social environment in which creators and creativity can flourish locally, nationally, and internationally; providing adequate cultural financing and content regulations to foster the production and presentation of Canadian products to its citizens; and ensuring that Canada's heritage is preserved and made accessible.

Government Expenditure Surveys reveal significant reductions in government infrastructure and support programs, particularly between 1992-93 and 1997-98 when spending dropped for four out of five years. Government spending has since started to increase again. Government spending on culture activities rose for the fourth straight year in 2001-02. Federal, provincial/territorial, and municipal governments spent almost $7.2 billion on culture in 2001-01, 7% more than the previous year (Table 22a). Overall, government spending on culture has increased on average 1.7% annually) between 1991-92 and 2001-02, with annual spending hovering between $5.9 and $7.2 billion.

Total expenditures for culture (in current dollars) by the three levels of government rose by 18% between 1991-92 and 2001-02, with both the federal and provincial governments increasing by 12%. Most of the federal increase occurred in the last two years. Municipal government expenditures on culture increased 44% during the same period. Spending on culture by the three levels of government has remained relatively stable through the 1990s across Canada, with only minor changes reported (Table 22b).

For five of the ten years there was a decrease in total government support funding, particular at the federal and provincial levels. Municipalities helped moderate the impact of these cuts.

7.2 Government Spending on Culture, Nova Scotia

Nova Scotia's culture organizations represent a diversity of interests and activities and cover the gamut in size and structure. For many culture businesses, government assistance is essential for their survival. The contribution of unearned revenue (grants and subsidies) varies considerably by discipline, ranging from a few percentage points for culture industries to one-quarter of total revenue for heritage, and three-quarters for festivals.

Between 1991-92 and 2001-02, tri-level government spending on culture in Nova Scotia ranged from $165 million to $199 million, averaging $180 million per year (Table 23a). The largest increase (8%) was reported in 1998-99, when spending reached f $192 million. Modest cuts the followed, however, for two consecutive years, 0.4% and 2.7%, respectively, but in 2001-02 spending levels increased significantly (7%) to $199 million. This represented a 14% increase over 1991-92. On a per capita basis, the three levels of government spent $211 per citizen on culture in Nova Scotia in 2001-01 (Table 23b), just slightly below the national average ($231).

Spending on culture by the federal government reached a new peak of $100 million in 2001-02, 10% more than the 1991-92 level. Between 1991-92 and 2000-01, spending fluctuated between a high of $100 million in 2001-02 and a low of $81 million in 1994-95.

Despite cutbacks in 1994-95 and 1996-97, the 1990s showed provincial spending on culture in Nova Scotia gradually increasing between 1991-92 and 1999-00, peaking at $68 million in 1999-00. A major decline ($8 million or 11%) the following year reduced funding to $60 million, with 2001-02 displaying another reduction ($1 million or 1.6%) in spending. Overall, operating and capital spending by the Nova Scotia Government decreased by 2% between 1991-92 and 2001-02, while grants and contributions increased by 11%. Table 24f shows grants dropping for multidisciplinary activities by 78% between 1996-97 and 2001-02 (or by $1.8 million), and for arts education by 24% (or by $1.6 million). Increases in support (grants and contributions) were, however, reported in many fields: libraries (25%), heritage (23%), literary arts (57%), visual arts (69%), and film and video industry (66%).

Municipalities in Nova Scotia spent $40 million on culture in 2001-02, increasing their contributions by 41% over 1991-92, displaying significantly stronger increases in spending compared to their federal and provincial counterparts. Expenditures have been rising for four consecutive years.

7.3 Federal and Provincial Operating and Capital Spending on Culture, Nova Scotia

The three main categories of spending on culture include: operating expenditures required to maintain government operations such as salaries and wages; capital expenses associated with construction, acquisition of land and building repairs; and grants and contributions given to culture industries, institutions or individuals.

The largest portion of the federal outlay for Nova Scotia was put towards departmental operations and capital budgets[7], accounting for approximately 78% of the total in 2001-02 (about the same level as the national rate), or $78 million (Table 24a). Operating and capital expenditures decreased for seven consecutive years, and only began to rise by 1999-00. Expenditures in 2000-01 are still 1% lower than the amounts spent at the beginning of the decade. About 3% of the federal operating and capital spending was in

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[7] Includes wages and salaries, purchases of goods and services required by the department or agency to operate, and expenses associated with the construction and acquisition of land, buildings, equipment, building repairs

Nova Scotia in 2001-02, which represented a 5% share reduction, compared to the beginning of the decade.

Provincial infrastructure costs accounted for 27% of provincial spending on culture in Nova Scotia in 2001-02, compared to 37% for Canada. Operating and capital spending by the province have fluctuated between $14 and 21 million over the decade, with the last three years displaying a continued reduction in spending (Table 24b).

7.4 Federal and Provincial Operating and Capital Grants on Culture, Nova Scotia

For many cultural industries and institutions government assistance remains essential. The proportion of grants and subsidies to total revenue[8], for example, varies considerably by discipline, ranging from a few percentage points for the cultural industries, to 25% to 35% for festivals and not-for-profit performing arts, to over 75% for heritage institutions (at the national level).

Grants, contributions and other types of financial assistance to Canadian artists and organizations represent a relatively small, yet important category of federal spending. Over 22% of federal expenditures in Nova Scotia took the form of grants or contributions in 2001-02. Table 24c shows federal grants to culture organizations and individuals increasing substantially, reaching as much as $27 million in 1998-99. But funding has since dropped for two consecutive years to just under $16 million in 2001-02 (still 28% more than the amount contributed at the beginning of the decade). Support increased, however, 40% the following year, reaching $22 million in 2001-02, 79% over the 1991-92 level.

Grants represented about 73% of expenditures on culture by the province of Nova Scotia in 2001-02, significantly more than the federal government (22%). Between 1991-92 and 1996-97, grants fluctuated between $39 million and $40 million. Grants increased the next three consecutive years to $50 million in 1999-00, but Nova Scotia reduced its funding by 14% the following year to $43 million, still representing, however a 11% increase over 1991-92 (Table 24d). The amount remained unchanged for 2001-02.

Overall, combined federal and provincial grants, contributions and transfers, spent in Nova Scotia, reached $66 million in 2001-02, increasing 15% over 1991-92. At the national level, federal and provincial government aggregate funding (grants, contributions and transfers) totalled over $2.0 billion in 2001-02, a 19% increase over 1991 (Table 24e).

7.5 Private Sector Support for Culture, Nova Scotia

As government revenue sources are growing at a pace significantly slower than the cost of producing cultural works, private sector donations are assuming growing importance, particularly in the areas of heritage and performing arts.

Average revenue per performing arts company in Nova Scotia generated from private sources accounted for 26% of total revenue in 2001 (compared to 22% at the national level), a 9% increase in relative share over 1996-97. Average revenue received from institutional, corporate and individual donations accounted for 7% of operating revenues of heritage institutions (compared to 10% at the national level), increasing its relative share by 45% between 1992-93 and 1999-00.

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[8] Ratios are computed from the Culture Statistics Program surveys of culture industries, performimg arts and heritage instiutions The festival data are provided by Canadian Heritage which collects information on the funded festivals.

8. International Trade of Culture Goods, Canada and Nova Scotia

8.1 Export of Culture Goods

Strong export activity has helped counteract the slower growth in the domestic market. Only in the past 10 years or so has the Canadian culture sector, especially film and video production and the music industry, made significant inroads into foreign markets, projecting a strong and vibrant Canadian image and identity abroad. Today, tens of thousands of jobs are sustained by exporting activities (an estimated 5% to 10% of jobs in the culture sector[9]). For example, in 1999/2000, exports made up 42% of the total production revenue of Canadian film and video producers.[10] Sales of exported culture products increased about 38% between 1996 and 2000, to reach $4.5 billion.[11] Growth of the culture sector workforce can be largely accounted for by this increased penetration into foreign markets.

Our improved competitiveness in the culture sector could be due to many factors, such as our maturing cultural industries, the quality of artistic productions, improved productivity, lower unit costs, increased investment, and generally, the international trade environment (and the value of the Canadian dollar). This environment poses difficult challenges and intense competitive pressures. Moreover, there are important regional influences in terms of exports of cultural goods and services.

Domestic exports of culture goods hit a new high in 2002, reaching almost $2.3 billion, an 85% increase over 1996. The growth rate, however, declined for a fourth consecutive year to 6% in 2002. Nova Scotia exports of culture goods more than doubled (increasing 117%) over the same period, totalling over $9 million in 2002. The province, however, captured less than 1% of Canadian exports of culture goods (Table 25a).

At the sector level, export activities have increased in many fields. For example:

- Between 1996-97 and 2000-01, exports of books by publishers in Nova Scotia have increased 400% to reach over $700,000.
- In 1998-99 exports by periodical publishers in Nova Scotia captured 9% of circulation for a typical issue, compared to less than 1% in 1996-97.
- Touring outside Canada generated over $430,000 by not-for-profit performing arts companies in Nova Scotia in 2000-01, 50% more than in 1996-97.
- The export of visual art products has, however, declined 59% since 1996, totalling $790,000 in 2002.

8.2 Import of Culture Goods

The value of culture goods imported for the Canadian market also reached a new high in 2002, increasing 6% over the previous year (the first annual increase, however, since 1998) to $3.6 billion. Nova Scotia imports of culture goods reached $3.7 million in 2002, representing a 54% increase over 1996. Other than the exceptionally high inflow of imported culture goods in 2000, with a value of $6.7 million, retained imports have been around the $2 million mark. Nova Scotia accounted for less that one tenth of one percent of all imported culture goods in Canada.

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[9] Michel Durand, Final Report, Culture Trade and Investment Project, 1998-99.

[10] Statistics Canada, Survey of Film, Video and Audio-visual Production, 1999/2000.

[11] Carter, Cindy and Michel Durand, "Market opportunities: International trade of culture goods and services, 1996 to 2000", Focus on Culture, Vol. 12, No. 4, June 2001, p 3, Table 2.

Although the value of imports is not growing as quickly as exports, Canada still faces a large deficit ($-1.3 billion) in terms of international trade in culture goods, but the amount has been shrinking, dropping in value by 28% since 1996. Nova Scotia reported the opposite, registering a $5.4 million surplus, outperforming the 1996 figure by over 200%.

It is impossible to predict precisely how the international trade environment will evolve. A combination of slow economic growth, volatile export market growth, increasing protectionism, fluctuating interest rates and other uncertainties, could stifle growth in world trade, investment and technology exchange. The relative weight of these factors in the trading environment varies across the different cultural markets. Moreover, there are likely to be continued volatile fluctuations in exchange rates and rapid changes in demand and supply patterns for products associated with new media technology.

Underlying the rapid evolution of the cultural industries across Canada is the technological and commercial convergence of broadcasting, communications and information services industries into the emerging new media sector. This convergence entails a global realignment of the culture industries which will have a direct impact both on industry structures and access to cultural products. This is already presenting substantial trade and regulatory challenges to Canada, but also will bring with it new international export opportunities.

9. Economic Impact of the Culture Sector, Nova Scotia

9.1 Direct Economic Impact of the Culture Sector, Nova Scotia

The economic impact of the culture sector is estimated by the contribution it makes to the Gross Domestic Product (GDP), as well as estimating the number of jobs associated with the production of culture goods and services.

During the last few decades, the culture sector has been maintaining its important place in Nova Scotia. Not only is it a direct source of jobs, income and tax generation, but it also gave rise to many other indirect activities linked to it in a variety of ways. The direct impact of the culture sector in Nova Scotia, as measured by the contribution to the GDP was estimated at over $740 million in 2001, with some 19,000 jobs depending on culture activities (Table 26a).

Between 1996 and 2001 the GDP contribution of culture sector in Nova Scotia grew at roughly the same pace as the total economy, about 6% annually. On the labour front, however, the work force has fluctuated around 15,400 over the five-year period, generally displaying no growth at all. The culture sector accounted for 2.9% of the GDP of the provincial economy in 2001 and 4.5% of all jobs (Table 26b).

9.2 Indirect Impact of the Culture Sector, Nova Scotia

Direct purchases by the culture sector constitute only a part of its contribution to the economy. Its various interactions with other business generate intermediate input requirements from other industries. These suppliers make available the necessary materials and services, and generate considerable spending leading to indirect demand for goods and services form other industries, therefore producing economic spin-offs from the culture related activities. To produce a play, for example, requires the efforts not only of those who are in the performing arts sector, but also of those who are concerned with the production of stage props, lighting and sound equipment and equipment maintenance, and a myriad of other raw materials and services which are consumed or used in the production of a theatrical play. In turn the production of stage props and other equipment, etc. is only possible if yet other materials and services have been produced or purchased and are available. Thus, the production of theatrical play involves a long chain of indirect production that links many of the human, material and technological resources of the economy.

- The GDP, taking into account both the direct and indirect impact[12] reached almost $1.2 billion for the culture sector in Nova Scotia. The corresponding jobs created directly and indirectly numbered close to 28,000 jobs in 2001 (Table 26c).

Given that a large portion of the direct impact consists of wages and salaries, the assumption here is that most of the direct impact would benefit the Nova Scotia economy. However, some of the expenditures incurred would leak out of the province, making the relative contribution somewhat smaller. In terms of the indirect impact inter-provincial leakages are thought to be more substantial. The direct and indirect impact reflects the impact culture activities taking place in Nova Scotia have on the National GDP and overall employment figures.

9.3 Government Income Derived from Culture Activities in Nova Scotia

The two principal methods of obtaining revenue are direct taxes and indirect taxes. A direct tax is one that is levied on the person who is intended to pay it and which cannot be transferred to someone else (e.g., income tax). An indirect tax, conversely, is a tax that can be recovered from someone else. Thus the importer who pays customs duties can add them to the price of his imported goods. In this way the customer rather than the importer, eventually pays the indirect tax.

Government revenue derived from direct and indirect taxes, duties, and from the sale of cultural goods and services in Nova Scotia were estimated to generate $95 million in revenue to the various levels of government in 2001, compared to $70 million in 1996.

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[12] Refer to section 4. "Technical notes", for methodological notes on multipliers The multipliers that were estimated at the national level were used for Nova Scotia

10. The Culture Sector Work Force, Nova Scotia

10.1 Overall Growth of the Culture Sector Work Force

Overall, the 1990s were good for the culture labour force in Nova Scotia, with most of the growth occurring between the first half of the decade. About 13,000[13] workers were employed by the culture sector in Nova Scotia in 2002, representing 3.0% of the total work force of the province (Table 27 and 28). While the total number of employed workers in Nova Scotia grew by 12% between 1991 and 2002, employment in the culture sector grew three times as fast, soaring by 37%.

The number of full-time and part-time jobs in the culture sector grew significantly between 1991 and 2000. The number of full-time jobs reached over 10,000 in 2000 (3,000 more than the beginning of the decade), but dropped 14% the following two years to under 8,900. Full-time jobs still increased 25% between 1991 and 2002 (Table 30a). Interestingly, there was no offset loss in the number of part-time jobs in the culture sector. In fact, there was a 77% increase in part-time jobs in the culture sector in Nova Scotia over the same period.

Finally, a number of factors may have contributed to a declining unemployment rate for the culture sector in Nova Scotia (e.g., improved performance in the export market, culture policies and programs, competitive products, etc.). From 1991 to 2001, the unemployment rate for workers in the culture sector in Nova Scotia dropped from 13.0% to 8.3% in 2001, but increased to 8.5% the following year (Table 31). It now is significantly lower than the workforce at large in Nova Scotia (9.7% in 2002).

10.2 Culture Sector Employment by Type of Business

The culture sector is composed of three types of businesses: public sector institutions, private sector businesses, and the self-employed. The growth in the workforce in each sector varied considerably over the last decade.

The number of public employees in the culture sector in Nova Scotia dropped from a high of over 2,100 in 1994 to 1,300 in 1996. Although job growth in the public sector has started to pick-up again, the level in 2002 (at 1,800 jobs) still remains below the 1994 peak. Public sector jobs represented 14.0% of the culture sector workforce in Nova Scotia in 2002, compared to 6.2% at the national level (Table 32a). Overall public sector jobs still managed to increase 17% between 1991 and 2002 (compared to a substantial decrease (19%) at the national level.

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[13] The LFS is only capable of tracking NAICS industries at the four digit level. Some industries are therefore not represented (e.g., manufacturing, wholesale, retail and government). This explains the discrepancy between the economic impact estimate of 18,863 jobs and of the LFS estimate of 12,055 workers for Nova Scotia. The LFS, however, provides reliable and useful growth rates of the culture sector workforce.

The number of private sector jobs in the culture sector in Nova Scotia increased 24% (compared to a 30% increase at the national level) over the same period to 7,500 in 2002.

Finally, the number of self-employed workers in the culture sector in Nova Scotia doubled to 3,500 in 2002 over 1991. Self-employment in the culture sector in Nova Scotia accounted for 27% of workers in the culture sector (similar to the national level).

Self-employment is indeed a striking feature of the culture sector workforce in many provinces, particularly for culture occupations. Clearly one in four culture sector worker was self-employed in 2002 (compared to 14% for the total workforce in Nova Scotia). In Canada, self-employment in the culture sector accounted for 26% of the culture sector work force in 2002 (compared to 15% for the whole work force). The growth of self-employment in the culture sector could be due to limited availability of full-time employment. Or the type of work may simply favour self-employment type of occupations.

10.3 Profile of Culture Occupations in the Culture Sector

While the work force cited as being involved in culture-related activity in Nova Scotia can be as high as 15,000, and considered as one of the fastest growing sectors of the economy, the number of people working as creative and performing artists is considerably smaller[14].

Culture workers (working in the culture sector) in Nova Scotia also rode the high employment wave in the 1990s, soaring by 135% between 1991 and 2002 to over 3,700 jobs (Table 33). Full-time culture jobs, which accounted for 72% of culture occupations in the culture sector in Nova Scotia in 2002 tended to be more secure, have higher pay and greater benefits. The number of people working full-time in culture occupations in the culture sector grew by 130%, between 1991 and 2002, compared to faster growth (147%) for part time employment (Table 34a).

11. Voluntarism in the Culture Sector, Nova Scotia

It has been stated that a diverse and vibrant voluntary sector brings wide benefits to any society. "Volunteer activity helps strengthen the bonds of trust, reciprocity and mutuality"[15]. To help track the changes in volunteerism and giving over time, Statistics Canada's National Survey on Giving, Volunteering and Participating (NSGVP) is conducted every three years, providing data on the state of philanthropic activity in Canada.

The profile of Canadians who donate or spend time volunteering has not changed. Volunteering and donating both tend to increase with age, level of education and income, females participate slightly more than males, and married people more than those in any other marital circumstance[16].

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[14] Section IV Technical Notes, item 3 Labour Market Concepts and Definitions provides information on the scope of culture occupations and other labour measurement concepts and issues

[15] Editorial in isuma, Canadian Journal of Policy Research, Vol 2, No 2, Summer 2001, p 7

[16] Caring Canadians, Involved Canadians Statistics Canada Catalogue no 71-542-XIE, p 17 and 33

Arts and culture organizations throughout the 1990s continued to rely on the time provided by volunteers and, to a lesser extent, on the donations by the Canadian population at large.

11.1 Volunteering Time to Culture Organizations

Statistics Canada's *National Survey of Giving, Volunteering and Participating* shows that nearly one million (or 22%) fewer people volunteered in 2000 than in 1997, even though Canada's population grew by 3.7 per cent in the same period (Table 35b).

Over six and a half million Canadians aged 15 and over volunteered their time and skills to groups and organizations across the country in 2000. Arts and culture organizations throughout the 1990s continued to rely on the time provided by volunteers. Over 353,500 volunteers (or 5.4% of all volunteers) provided help to arts and culture organizations in 2000. While the work of volunteers is very important for many culture organizations, the number of culture volunteers in Canada declined from 1997 to 2000 (by 22%), although the total hours volunteered dropped by just 2%. This was because the average hours spent per year volunteering by each volunteer in culture organizations went up 31 hours from 117 to 148.

Nonetheless, while volunteers still make up a large part of the not-for-profit culture sector, the NSGVP demonstrates that fewer people are willing or able to donate their time and money to these organizations. In fact, volunteer workers accounted for over 65% of the workforce of not-for-profit heritage institutions throughout the decade. While the rate was lower for not-for-profit performing arts companies, volunteers still comprised more than 40% of their workforce over the period.

Over 253,000 volunteers were from Nova Scotia. Almost 33% of the adult population in Nova Scotia volunteered at least once during the year, compared to a rate of 26% at the National level (Tables 36a and 36 b). In Nova Scotia, about 11,500 volunteers (or 4.5% of all volunteers) were for arts and culture organizations in 2000, representing a 19% drop over 1997 (Table 35a). It should be noted that while the volunteer rate to all organizations increased 5.6% between 1997 and 2000, while the rate declined 20.8% for culture organizations (Table 36a).

11.2 Private Donations to Culture Organizations

Arts and culture organizations throughout the 1990s continued to rely on private donations. Despite the important role played by individuals, arts and culture not-for-profit organizations nonetheless had to cope with declines in the proportion of the population supporting them. The percentage of Canadians donating dollars dropped from 2.4 % to 1.8%. Over the same time, however, the actual dollars donated to culture increased.

Culture organizations received a very small share of Canadians' donations. Of the total $4.9 billion donated to all charities in 2000 about 1% or $48 million went to arts and culture organizations (as defined by the NSGVP[17]). While overall total donations to all organizations increased by 13% between 1997 and 2000, donations to culture organizations increased by 21%. The number of donors, however, dropped by over 22%. Data from the NSGVP show that generally fewer Canadians are giving more dollars and this rings true for culture organizations as well.

Data for Nova Scotia is not reliable or subject to confidentiality.

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[17] Culture and Arts organizations are a sub-group of the Culture and Recreation category as classified by the International Classification of Non-Profit Organizations (ICNPO). These include organizations under the categories: media and communications, visual arts, architecture, ceramic art, performing art, historical, literary and humanistic societies, museums, and zoos and aquariums

Section III

CULTURE SECTOR PROFILES IN NOVA SCOTIA

CULTURE SECTOR PROFILES
IN NOVA SCOTIA

1. Profile of Heritage Institutions in Nova Scotia

Serving the collective memory of the nation, heritage institutions are symbols of national and regional identity. They are, as well, centres of learning, and places of recreation and enjoyment. There are considerable differences across the country in the distribution of heritage institutions by size and type of collection. They range from natural and human products including nature parks and conservation areas, historic restorations, museums of human history, science and art, as well as archives, aquariums, botanical gardens and zoos. Heritage institutions, which have long had a place in Canadian communities, saw increased funding, programs and services evolve through the seventies and eighties, and major federal and provincial capital investments have occurred in restoring and developing these institutions. Heritage institutions have now been recognized as a medium of communication of objects of cultural and scientific interest. Governments have recognized this fact and have allocated funds to these institutions, particularly in the 1980s. Probably due to higher/better education, and other demographic trends (e.g., aging of the population) Canadians are increasingly more interested in museums, art galleries and related institutions, as evidenced in the rapidly increasing number of institutions.

Heritage activity has received world wide attention in recent years as countries have become concerned with recognizing and preserving the past, both from natural decay (e.g., buildings and paper records) and international exploitation. In this sector, the federal, provincial and municipal governments act as proprietors in running major museum and heritage activities, control the sale of heritage objects outside the country, encourage donations of cultural objects to Canadian institutions through tax incentives, and through grants and services strengthen the development of museums. Since the early Seventies there has been a major policy emphasis on making both Canadian and international exhibits accessible to Canadians everywhere.

There were 183 heritage institutions (including 3 nature parks) in Nova Scotia in 1999-00 (Tables 38a and 41a). Heritage institutions in Nova Scotia (excluding nature parks[18]) reported $44 million in operating and capital revenues[19] in 1999-00. Operating revenues[20] accounted for 82% of revenue, while capital revenue represented 18%. While operating revenues increased 24% between 1995-96 and 1999-00, operating expenditures rose by 21%, an indication of institutions effort to control costs. Heritage institutions, however, faced costs that were rising faster than their government funding. Thus, these institutions explored alternative sources of revenue, and increased earned revenues derived from memberships, entrance fess and other private sources. While earned revenues increased 39% between 1995-96 and 1999-00, reaching over $9 million in 1999-00, operating revenues from unearned sources (government and private sector funding) increased by

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[18] Data on nature parks are confidential

[19] Capital revenues are revenues received, earmarked or made available for the purchase of goods with useful (normal) life of more than one year such as new buildings, equipment and major renovations or extraordinary repairs on existing buildings

[20] Operating revenues are revenues earned, received or earmarked for day to day operations of the institution. They include the portion of government budgets, grants, corporate or private donations earmarked/used for current operations, and all incomes generated or earned from current operations such as membership dues, admission fees, and confectionaries

19% over the same period. Unearned revenue, however, still accounted for a large share of revenue, representing 74% of total operating revenue in 1999-00, three percentage points less than in 1995-96, an indication of increased revenue diversification.

The most often cited area of concern is a need to establish effective research collections and improve public access, or a requirement for major initiatives to establish special funds for acquisitions, and for capital spending on new buildings. Capital revenues for heritage institutions in Nova Scotia have been fluctuating between $3 million and $8 million over 1995-96 and 1999-00, due to extraordinary events (e.g., construction or renovation) or generally, the sporadic nature of capital projects.

The questions of availability and access have been the aim of museums policy for many years, and there have been considerable accomplishments through both touring programs and the development of museums throughout the country. Heritage institutions in Nova Scotia reported attendance figures reaching once again 2.9 million in 1999, 14% more over 1995-96 (Table 38a).

On the labour front, heritage institutions in Nova Scotia have increased their full-time and part-time employment, with the number of jobs increasing 4% and 28%, respectively. The number of paid workers increased 21% overall to 1,522 workers in 1999-00 (Table 39a). Although volunteers continued to make up a large part (59%) of the total workforce of heritage institutions in Nova Scotia in 1999-00, it would appear that fewer people were willing or able to donate their time to these organizations. In fact, volunteers accounted for 63% of the workforce in 1995-96.

2. Profile of Stage Performances in Nova Scotia

2.1 Profile Not-For-Profit Performing Arts Companies in Nova Scotia

At home and around the world, Canada's not-for-profit professional performing arts groups exhibit their creative and interpretive talents through theatre, dance, opera and music. These companies present the works of Canadian artists, which reflect historical and contemporary Canadian experiences, as well as works from the international repertoire. It has frequently been argued that the performing arts contribute a substantial economic and social impact, and these in turn provide a rationale for both public and private subsidies. For example, performing arts institutions bring prestige and tourism to both city and the province, drawing both international and domestic tourists, plus a rich cultural resource for local residents. For the commercial theatres, success is measured, quite naturally, on a financial basis. Total receipts, market share and profit generation are the major considerations. In the past, all levels of government have provided the financial support to the Not-For-Profit (NFP) sector. Performing arts face three broadly identifiable pressures: a reduction of government sponsored grants, a limited entertainment dollar, and the difficulty to create a competitive product, (due in part to reduced budgets, limiting marketing efforts and touring activities).

An increasing number of NFP performing arts companies today are closing their doors. Media coverage of the performing arts has painted a dark picture focusing on theatre groups, symphony orchestras, and dance companies that are cutting costs or closing their doors because they are unable to obtain adequate financing or attract audiences needed to meet their expenses. Nova Scotia's NFP sector, however, has seen some expansion in their number of companies, with 18 companies now operating in the province in 2000-01, three more than four years earlier (Table 42a).

During the 1990s, the fortunes of NFP performing arts companies in Nova Scotia were inexorably tied to both the availability of funds from government agencies and arts councils, as well by donations provided by corporations, as well as, revenue from earned sources (e.g., home ticket sales, touring income and other earned revenue), each behaving quite differently between 1996 and 2000. Unearned revenue (e.g., grants and donations) constituted about 55% of their total revenue in 2000-01, six percentage points less than in 1996-97 (Table 43a). Unearned revenue dropped to $5.5million, decreasing 15% over 1998-99, returning to the 1996-97 level of funding. Although public support has permitted the performing arts to flourish, the recent policies of fiscal restraint seen at all levels of government have made the maintenance of even the status quo difficult. Total identified government spending on the performing arts in Nova Scotia equalled $3.3 million in 2000-01, representing a 1% drop over 1996-97, with the provincial government displaying the largest drop (21%).

As a result of rapid growth in the arts and a levelling off of public funds, there has been a steady decline in the relative size of grants to arts companies and to individual artists (e.g., Canada Council programs and the Public Initiatives Programme). Average unearned revenue from the public sector dropped 17% between 1996-97 and 2000-01 to $186,000 (Table 45a).

Given the reduced support from government, the role of the private sector in supporting the NFP performing arts has taken on an increasing importance. The private sector has increased their contribution to the NFP performing arts, reaching $2.9 million in 1998-99. Contrary to the national trend, NFP performing arts organizations in Nova Scotia registered a drop in private contributions over the same period (dropping to $2.2 million in 2000-01, the same level than for 1996-97). Private contributions still accounted, however, for 22% of total revenue, two percentage points less than for 1996-97 (Table 43a).

These decreases in public and private funds were partly offset by increases in earned revenues from home box office sales, tour receipts, and other earned revenue. Earned revenue increased 31% to $4.5 million in 2000-01.

Overall, total revenue (earned and unearned revenue) dropped to $10 million in 2000-01, 7% less than in 1998-99, but still 12% more than for 1996-97 (Table 43a). Total operating revenue per company decreased 7% over the same period to $560,000 in 2000-01, due to significant decreases in public support ($39,000 per company) and decreases in private support ($22,000 per company). These decreases were partly offset by increases ($21,000 per company) in earned revenues from home box office sales and tour receipts (Table 43a).

With the active participation of the private sector and a modest increase in earned receipts, performing arts companies in Nova Scotia indeed tried to overcome the drop in public funding. While the operating revenue per company dropped 7% between 1996-97 and 2000-01 to $560,000, expenditures remained unchanged at $593,000. Expenditures continued to exceed revenues, but the gap between the two narrowed compared to 1998-99. In order to keep the costs down many companies opted to limit their salary budget. Costs were also kept under tighter control (decreasing 20% per performance over this period) by making increasingly more use of volunteer workers or unpaid staff. Volunteerism keeps the wheels of many organizations turning. They are particularly visible in the performing arts sector. Volunteers represented over 40% of staff in 2000-01, or over 1,700 workers in 2000-01. This share was higher a few years earlier (1996-97), where it stood at almost 46% (Table 44a).

All these measures did indeed help curtail costs, but data suggest that performing arts institutions faced costs that were still rising faster than their government funding. All the increases in private sector funding have still not totally covered the cutbacks in public subsidy. The financial situation for most companies remained, at best, precarious. Deficits continued to be a problem, although the stabilization funds have certainly helped bridge some short-term problems. Overall, performing arts companies reported an average deficit of $34,000, or 6.0% of total operating revenue. Arts stabilization programs are initiatives of private and public sector partners aimed at supplying technical assistance in management or stabilization grants to help performing groups eliminate their cumulative deficits and assist in build up working capital. Such programs were designed to help NFP performing arts achieve long-term stability by cutting deficits and to diversify funding sources and help them establish reserves for creation or development.

On the demand front, there was a considerable broadening of the audiences in the 1980s so that a rising proportion of residents across Canada were then participating in the arts, as evidenced by increased touring activities and audience statistics. These trends were expected to continue in the 1990s, fuelled by rising levels of education, and the ageing of the population. Recently however, participation in the arts has declined, perhaps in part due to decreases in the number of performances, increases in the cost of admission and modest increases in disposable income being major factors affecting attendance. This may be true especially for young adults, who may not be able to afford the admission price, but also impacting on current participants, who may have to reduce participation in response to other demands on disposable income.

Regardless of how success is defined, every performing arts company needs to have sufficient audience levels to remain economically viable. Over the last 25 years, Government policy concentrated on expanding audiences through increases in the overall supply of performing arts services, while organizations had been pursuing the same objective by the sales of subscription series to expand audiences or to garner a steady revenue stream. The average number of performances per institution, contrary to the national trend, jumped 26% to 81 (Table 45a), suggesting no loss from the competition from entertainment media such as movies, radio and television (or from sluggish growth in disposable income). The demand for the live performing arts was strong with the average attendance per company in Nova Scotia increasing 17% between 1996-97 and 2000-01. However, given the large increase in the number of performances, the average audience per performance dropped 7%. The share accounted for by subscriptions dropped seven percentage points to 39%.

2.2 Attendance at Stage Performances, Nova Scotia

The General Social Survey (GSS), also reported that overall attendance at all stage performances and arts events, profit and non-profit, declined in popularity between 1992 and 1998[21] (Table 48). More specifically the survey showed decreased participation rates by Nova Scotians for theatrical performances (6 percentage points) and popular musical performances (9 percentage points), but modest increases for music (symphonic and classical) and dance performances.

The survey of household spending also suggested that demand in Nova Scotia dropped in the late 1990s, with aggregate annual household spending on stage performances (including both for-profit and not-for-profit) decreasing each year from 1998 to 2000 (Table 47). Expenditures rebounded, however, in 2001, increasing 20% over the previous year to $18.3 million.

3. Visual Arts and Crafts in Nova Scotia

Visual arts and crafts play a unique role in our society. Through the work of artists and craftspeople, our quality of life is enriched, our values conveyed and our history is preserved, transformed and interpreted to future generations and peoples of other places. The visual arts and crafts are characterized by small businesses and independents. Artists and craftspeople typically function on their own. There are few large companies employing large numbers of artists and craftspeople to produce art and crafts.

One of the key difficulties in building a statistical database on the visual arts sector is the lack of a standard definition of visual arts and artistic design sector. The Culture Statistics Program has defined the sector in the broadest way possible to include activities such as painting, sculpting, and drawing - which have traditionally been considered the visual arts and crafts, photography, design and architecture. Visual arts include activities associated with creating and executing works by sculpting, drawing, engraving and etching. Activities include creating pictures, abstract designs and similar artistic compositions employing paints, pencils, pastels, ink or other media; creating three-dimensional decorative and representational forms by shaping materials such as wood, stone, clay or metal; drawing caricatures and creating cartoons to depict persons and events; and creating original designs and engraving or etching them on metal, wood or other materials for reproduction. Crafts includes activities associated with using manual and artistic skills in designing and making various craft objects such as jewellery, ornamental objects, pottery, stained glass, rugs and woven fabrics. Makers of hand-crafted stringed musical instruments, hand bookbinders and craft teachers are also included in this group.

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[21] Statistics Canada, General Social Survey (GSS).

A comprehensive definition would also include all the businesses involved, from creation to retail distribution, including production, manufacturing, distribution and a host of support services (e.g., government, unions, associations, etc.). At this time no comprehensive picture including this definition is possible, due to data limitations.

There are several data sources within Statistics Canada containing information on this sector. They include the following: Survey of Heritage Institutions, Surveys of Government Expenditures on Culture, Labour Force Survey, General Social Survey, Survey of Family Expenditures, and the Annual Survey of Wholesale and Retail Trade. Data from these sources have been used to describe certain aspects of workers in visual arts occupations, as well as some other dimensions of visual arts activities (e.g., information relating to the venues for exhibiting works of art in addition to the trend in financial support of this sector, expenditures by individuals on visual arts, profile of public art galleries, etc.). Some of the available data can only be used at the national level because provincial data are confidential or do not meet the minimum levels of reliability for official release. However, wherever possible, data for Nova Scotia were exploited.

3.1 Workforce in the Visual Arts and Artistic Design Sector

According to the Labour Force Survey there were over 1,800 individuals primarily employed in a visual arts and artistic design occupation (including artisans and craftpersons, photographers, industrial, graphic, interior, and other creative designers, illustrating artists, and architects), a 47% increase since 1991, but a 34% decrease over the peak level of the year before (Table 52). It should be emphasised that this refers to the primary activity of the worker. As a result, individuals whose primary job is not in visual arts but who hold secondary or tertiary jobs in this area would not be included in the visual arts labour force.

3.2 Participation in and Spending on Visual Arts[22] Activities

Canadians do not just purchase works of art; some also create their own art works as a form of self-expression. In addition to professional artists, many other Canadians are active in the visual arts. In 1998, 15% of Nova Scotians, 15 years of age or older, said that they had pursued visual art activities (e.g., such as painting and sculpture), and almost 40% of Nova Scotians participated in crafts activities (e.g., pottery, woodworking) (Table 54). Furthermore, 9% reported pursuing artistic photography. Almost 21% of Nova Scotians visited a public art museum or public art gallery while 7% visited a commercial art gallery in 1998. While a drop in attendance to both art galleries and art museums was reported between 1992 and 1998, a significant increase in active visual arts and craft activities was registered.

One way in which Nova Scotians show their support of the visual arts sector is by investing in art works. Families in Nova Scotia reported spending an average of $80 per family towards purchasing visual artwork in 2001 (including original works of art, antiques and decorative ware), compared to average Canadian family which spent significantly more ($97). Families in Nova Scotia increased their spending, however, by 23% over 1996, over three times the growth rate of the average Canadian family (Table 55). Overall, increased participation in visual arts and crafts meant a larger outlay of spending by Nova Scotia residents. Total aggregate household spending on visual artwork increased 32% between 1996 and 2001 to $34 million, twice the national rate (Table 56).

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[22] Data used in this section come from the cultural participation supplement added to the 1992 cycle of the General Social Survey conducted by Statistics Canada.

3.3 Government Support of the Visual Arts Sector

The Survey of Government Expenditures on Culture defines spending on the visual arts as expenditures on activities related to the actual creation and production of works of art and crafts (painting, sculpture, photography, fine and decorative arts and craft works). Also included is the financial support given to organizations and institutions for activities related to visual arts and crafts such as grants to art galleries which hold temporary exhibits or travelling shows of works of art. Government spending (federal and provincial) on the visual arts sector in Nova Scotia totalled $1.4 million in 2000-01, a 15% increase over 1995-96, but a substantial (23%) decrease over the previous year, the highest contribution yet (Table 49). Aggregate spending increased almost every year up to 1999-00, except for 1997-98, when expenditures were cut by 10% over the previous year. About half (49%) of all public funding, $714,000, of the visual arts sector in 2000-01 came from the provincial government. The Nova Scotia government increased its spending levels for this sector by 25% between 1995-96 and 1999-00, with their spending increasing every year between 1995-96 and 1999-00 to $1.0 million, safe 1997-98, when a 23% drop was reported over the previous year. The sector experienced another 30% cut in spending by the province in 2000-01 over the previous year. The federal government followed a similar pattern. It spent $732,000 on the visual arts sector in Nova Scotia in 2000-01, representing a 15% drop over the previous year. Spending increased 93% between 1995-96 and 1999-00, growing almost every year, except for 1996-97 when spending was reduced by 3%.

3.4 Public Art Galleries and Art Museums

In 1999-00, nine not-for-profit public art galleries and museums were located in Nova Scotia, as reported by the Survey of Heritage Institutions[23], unchanged from 1995-96 Visits to these institutions increased 22% over 1995-96 to 182,000 visits, with admission revenues increasing 110% to $42,000. In fact, admission revenues earned by not-for-profit public art galleries and museums have been increasing every year since 1995-96. Total earned revenue increased 34% over the same period, reaching $611 thousand in 1999-00, accounting for 13% of operating income, unchanged over 1995-96. Overall, total operating revenues increased 34% over the same period to $4.9 million. Both earned and unearned revenue increased at about the same rate, 34% and 42%, respectively, with unearned revenue accounting for close to 87% of operating revenue in 1999-00 (Table 53a).

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[23] This survey, conducted biennially by the Culture Statistics Program, collects information on non-profit heritage institutions only

Not-for-profit public art galleries and museums are increasingly relying on volunteers to help them run their institutions. In 1999-00, public art galleries and art museums in Nova Scotia reported over 345 workers with about 280 volunteers, up 5% over the 1995-96 level. In addition to the use of volunteers, they also employed 36 full-time and 29 part-time people. Full-time employment grew 29% over the same period while part-time employment increased 61% (Table 53a).

All three levels of government (federal, provincial, municipal) were more generous in their funding to not-for-profit public art galleries and museums in 1999-00. In total, government support increased 24% to $1.7 million. Their financial support accounted for close to 35% of operating revenues (earned and unearned) which totalled $4.9 million in 1999-00.

Not-for-profit public art galleries and museums also benefited from private sector funding which contributed $856 thousand in 1999-00 – up 100% compared with the1995-96.

4. Festivals and Other Cultural Events

Travel and tourism are one of the fastest growing industries in the world. Festivals are a decisive factor in the increase of travel frequency and the growth of tourism. In 1999, there were 136 cultural festivals[24] in Canada supported the Department of Canadian Heritage (DCH). These festivals generated some $96 million in revenues in 1999 attracting millions of spectators. Almost 67% of revenue was from unearned sources (24% from government and 43% from private sources). Between 1993 and 1999, total revenue increased by 32%, even though the number of funded festivals decreased by 26 or 16%. The increase is accounted for by private sector fund raising efforts, which soared by over 72%. Federal and provincial funding declined 2% each over the same period, while municipal contributions rose by 28% (Table 57b).

At this time, data are not available by province.

5. Book Publishing in Nova Scotia

International competition is becoming more intensified. Cultural industries are restructuring themselves in order to meet this competition, and global corporations are becoming more dominant. Joint ventures, mergers, acquisitions and other forms of strategic alliances are breaking down the distinction between large Canadian firms and foreign multinationals. Indeed, foreign investment is rapidly becoming the strategic instrument by which firms are assuring themselves access to overseas markets. Foreign investment is also increasingly a means for facilitating access to new technology and skilled human resources.

The premise of much of government activity in the cultural industries is that it is important to have the means of production and distribution to make Canadian arts and culture available to all Canadians. This premise has been translated into a focus on the cultural industries, by both the federal and provincial governments.

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[24] Data provided by the Department of Canadian Heritage

5.1 Profile of Book Publishers

The Canadian book industry is a highly segmented industry. Not only are there great geographic and linguistic differences but within the various markets, there is much specialization. Commercial categories may vary from textbook and trade book markets to general reference and technical markets. The existence of a large number of small firms in the industry indicates that entry into publishing at very small size scale is relatively easy, a factor which in turn works against the profitability of these numerous small publishers.

The book publishing industry in Nova Scotia consists of 10 publishers with no exclusive agents operating in the province (Table 61a). These publishers released some 148 titles in 2000-01, of which 66% were new titles published and the remaining were reprinted titles. This represented a small (12%) decrease in output over 1996-97, even though there were 2 more publishers reporting to the survey. Publishers in Nova Scotia generated over $4.5 million in book sales with another $700 thousand coming from the export market (Table 62a). While the domestic market grew 83% between 1996-97 and 2000-01, exports grew at a much faster pace (400%). Exports now capture 13% of total sales (compared to 20% at the national level), almost tripling the share of four years earlier. The sale of own titles by Nova Scotia publishers reached $3.8 million in 2000-01, representing an 83% increase over 1996-97. Agency sales (sales by exclusive agents[25] or books sold by publishers on an exclusive agency basis), on the other hand, increased 79% to $750,000. Agency sales captured a larger share of their business, accounting for 17% of domestic sales in 2000-01.

Firms reported a deficit (before-tax) of 1.5% from their book publishing and exclusive agency activities in 2000-01, almost breaking even. Half of publishers (50%) reported a profit in that year (Table 63a). This performance was undoubtedly helped by a reduction of staff, which dropped 12% over the 1996-97 and 2000-01 period (Table 26a). More specifically, full-time employees numbering over 22 in 2000-01, decreased 29% over the four year period. Publishers relied more heavily on part-time employees, which grew by 167% to 8 in 2000-01.

5.2 Government Involvement in Literary Arts

The public policy and programs related to book, magazine and newspaper publishing may touch upon support for authors, publishers, distributors, and individual and institutional purchasers. Total federal and provincial expenditures by government related to literary arts in Nova Scotia reached almost $1.7 million in 2000-01, seventy-six percent of which was from the federal government (Tables 58 and 59). Nova Scotia captured less than 1% of the federal spending devoted to literary arts in 2000-01.

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[25] Exclusive agents acquire the exclusive right to distribute a book, but the copyright rests with the publisher or author. This distribution right could be for a given territory such as Canada, or Quebec, or it could be by type of books (i.e. electronic books). Only his business is authorized to reproduce, alter, improve and distribute the books. He has the exclusivity to arrange the distribution and distribution of the books. He decides on the Canadian price. He can change the cover and some minor details to the book but cannot modify the content. Exclusive agents rarely acquire subsidiary rights. Exclusive agents, therefore, do not have any input into the content of the book, nor its physical form. Agents buy the book from the publisher (at a given discount from the list price which is set by the publisher) and then resell it, or it they may take them on consignment, and pay the publisher after the books are sold. Exclusive agents will market a book, but a wholesaler doesn't usually perform this function.

Government support related to literary arts includes the postal subsidy for published materials, dating nearly to Confederation, and the development of public libraries and copyright legislation, which occurred in the early part of this century. Direct grants are much more recent, with authors receiving aid from arts councils since the Sixties, and book publishers receiving assistance since the Seventies. The provinces have seen a number of developments related to the book publishing industry. Important support has occurred through such things as regulations of book purchasing by the public sector (i.e., buying books through accredited book stores by public institutions, and emphasis on Canadian books in public schools). In addition, there are provincial grants to publishers, and industrial support programs, offering loans, advice and promotion.

5.3 Household Expenditures on Books

The discretionary nature of the consumption of traditional cultural items logically ties it more closely to the economic cycle than many other categories of spending. Book purchases increased modestly, with average annual spending by Nova Scotia households increasing steadily almost every year from $147 in 1996 to $160 per family in 2001, or 1.7% annually (Table 64c), with textbooks and other books displaying, however, quite different trends. While purchases of books (excluding textbooks) increased 32% over the same period, expenditures for textbooks deceased 10%. Total annual spending by Nova Scotia families reached $68 million in 2001 (Table 64d).

6. Periodical Publishing in Nova Scotia

6.1 Profile of Periodical Publishers

Magazine publishers range from the communications conglomerate producing a large number of periodicals to the small single-periodical publisher working with little or no paid staff and a minute budget. In the middle there is a plethora of incorporated firms, individuals, associations and non-profit organizations dispensing a wide variety of magazines, journals and reviews catering to all types of readers. Periodical publishers in Nova Scotia, on the other hand, tend to be small (all under $50,000 in revenue), but produced all the major types of magazines, including, general and special interest consumer magazines, business or trade, farm, religious and scholarly magazines.

Magazines, because of their freedom from daily headlines, can aspire to a level of excellence that is seldom attainable in other media. Consumer magazines undergo numerous changes within a single year. The fierce competition for audience among consumer magazines is not only a national struggle, but also international. Magazines are imported from countries around the world. This competition, combined with hard economic times, is forcing some publishers to fold. On the other hand, the business press (professional, technical, financial) has been described as the Invisible Press, for they command so little of the general public's attention. These publications serve specialized facets of industry or professions such as accountants, farmers or printers and publishers, to name just a few. Their general purpose is to assist decision makers by reporting on new developments in techniques and products relevant to their fields. Advertising revenues represent a higher proportion of revenue in this category. Differences between consumer magazines and the business press are also evident in growth patterns.

In Nova Scotia, the number of periodicals published has increased to 44 (Table 65a). Most of the increase is due, however, to improved statistical coverage of the industry. We now have more sources (Canadian Magazine Fund, National Library database, Matthews Trade and Consumers books and more on-line sources such as CARD and Masthead-on-Line) to get the start-ups sooner. Magazines are much easier to produce nowadays with modern printing services, with offset printing no longer required, which of course means more start-ups and more out of business magazines in any given year. In fact, there are increasingly more magazines starting and failing in between our survey cycles. So this industry is very difficult to track. In order to reduce the impact of improved coverage on the analytical findings, average performance measures will be utilized.

In 1998-99, the total revenues of the industry in Nova Scotia were just over $8 million (Table 65a). Publishers have felt the impact of several years of tight discretionary spending by consumers. Average sales per issue dropped 18% between 1994-95 and 1998-99 (Table 66a). The market share associated with subscription sales diminished 38%, now accounting for less than one third (31%) of the circulation in 1998-99. Free circulation accounted for 50%. Total revenue per periodical, however, still increased 40% over the period, with expenditures rising 33%, an indication of publisher's effort to control costs. The average profit per periodical climbed to over 11% in 1998-99.

6.2 Household Expenditures on Magazines and Periodicals in Nova Scotia

The survey of household expenditures also confirms that sales of magazines have been on the decline, with average expenditures per household in Nova Scotia dropping two consecutive years to $55 in 2001, but increased 5% the following year to $58 (Table 68a). Total household spending generated an estimated $25 million in revenue to retailers in 2001, up 26% over 1996 (Table 68b).

7. The Music Industry in Nova Scotia

The sound recording industry plays a vital role in the cultural life of many Canadians. It also provides directly and indirectly the means of livelihood for thousands of Canadians and contributes to economic activities at the production, manufacturing and distribution levels. Key business sectors of the music industry include: songwriters/composers, musicians/vocalists, sound recording studios, record production companies/labels, music publishers, artist management companies, concert promoters, conveyance manufacturers, performance venues, talent/booking agencies, retail record outlets, broadcast, cable TV, and business/marketing support services, and rights collection agencies. Each of these activities must be present to some degree in a regional setting so as to permit the development of an indigenous music community that can both create and service the Nova Scotia and Canadian music industry.

Canada has always had a pool of creative musical artists. Many Canadian lyricists, composers, musicians and performers have acquired an enviable national and international reputation, and have distinguished themselves in every genre of music: traditional and classical, jazz, folk, country, popular, rock, and ballads.

This cultural activity represents an economic sector which offers promise of diversification, as well as, a means of enhancing the province's ability to provide employment in the emerging new media industry, based on the creation and processing of intellectual properties into a variety of goods and services.

7.1 Profile of Record Production Companies/Labels

There are close to a dozen record/label companies in Nova Scotia in 2000 (Table 69a). The majority of sound recordings released by artists resident in the province have been on their own single-artist labels. Ten titles were released in that year, representing a 25% increase over 1995-96. Many more custom releases were processed through the province's cassette duplication companies, or at studios themselves, for groups and individual artists who have not bothered to register or incorporate identifying labels. For the most part, these will have been sold in varying numbers off-stage and on consignment at local retail outlets. This count excludes several dozen non-commercial custom releases by a variety of clients: choral groups, public and private schools, multicultural groups, etc. And it excludes more commercial forms of music by a variety of artists who group themselves on individual labels or with others on incorporated recording companies.

As several of the record production companies/labels are associated with recording studios, and a few others are tied to artist management companies, most of their revenue is being increasingly derived from music-related activities (including the sale and leasing of master recordings, music publishing, artist management and promotion, recording studios, etc.) rather than from the distribution and sales of recordings. These record companies, through record production activities, will generally retain ownership of the master recording - and may also hold any music publishing rights - so as to share in any future income derived as a result of future licensing deals, etc. This control of these copyright materials compensates for the up front capital invested by these companies in the performer. Thus, many of the record companies in Nova Scotia generally sell or lease their master recordings to other companies which undertake the distribution-related activities and associated sales of recordings. The revenue derived from their production activity is reported under other music-related activities.

Total revenue reported by the 11 record producers and distributors located in Nova Scotia reached $455 thousand in 2000, and the industry (based on the sale of recordings) has suffered a 27% decline over the past four years.

The production and marketing of sound recordings is the locomotive of the music industry, generating revenues for sound production companies and the artists recorded by them. Each release also generates various types of royalties which include mechanical royalties (payable to the publisher and songwriter for the sale of recordings) and performance royalties (payable to the publisher and songwriter for the public performance of their works). The licensing of sound recordings for synchronization in films, TV shows, videos and multi-media applications generated additional revenues and royalties. Finally, new releases are often supported by live concert tours and the sale of souvenir merchandise both of which may generate substantial additional revenues in themselves as well as promote the sale of the recorded product.

The Canadian operations of the multinationals have also become active in signing the most promising Canadian performing artists, releasing Canadian records made from masters leased from Canadian companies and in distributing for independent Canadian labels. By combining foreign recordings with Canadian ones, the multinationals enhance their presence in the domestic market, offering the retail sector a mix of domestic and foreign recordings.

As a result of Canada's relatively small market size, it is increasingly important for Canadian companies to be successful in international markets and the Canadian industry has continued to make important gains in this direction. As is the case for all the cultural industries, the industry's presence at key international trade fairs is crucial to making business contacts, selling rights and establishing international partnerships. As well, Canadian artists' participation in key international festivals is equally crucial to their international success.

7.2 Sound Recording Studios

Among the most established business sub-sector of the music industry in the province is that of the sound recording studio. At this time no data on the recording studios have been used in this report. The Canadian Music Business Directory lists half a dozen full-service dedicated acoustical studios providing support to the industry. There are most likely also several other studios of varying sizes and descriptions which operate on an essentially part-time basis: either as adjuncts to other businesses, as composer's project studios, or in the basements of private homes.

Many of the major companies do a variety of projects in the audio field to survive, ranging from radio commercials - jingles and voice tracks - through to television commercials and motion picture sound tracks. The majority of these studios also have record production divisions which coordinate most activities normally associated with labels. These companies also represent much of the province's music industry future, given their talent and connections with others in the business outside Nova Scotia.

The emergence of smaller basement facilities has resulted in some downward pricing for session time charges at the major studios. However, these operations seem to have found an appropriate niche for pre-entry level demo recording and have not siphoned off major recording activity. Project studios have permitted composers to create original scores without having to utilize musicians and acoustical studios, opening up an entire new level of original music use for low-cost motion picture projects that would otherwise have used pre-recorded stock music, or needle drops.

7.3 Distribution

One rather major aspect of the record production company/label that is absent in the province is a viable distribution component. Adequate national distribution is a common problem faced by most independents across Canada. It is also an issue which is related to adequate promotion of the artist to a wider target public. A sub-sector of business in the distribution sector is known as rack-jobbers. These are wholesalers who stock both small retailers and large department and discount chains with a revolving inventory of recorded music.

7.4 Music Publishers

There are most likely no companies exclusively involved in the business of music publishing in the province. This is not unusual, since most music publishers today tend to be attached to record production companies/labels, or artists management companies. Across the country, similar circumstances exist so that fewer than one dozen businesses in Toronto, Montreal and Vancouver exist as Canadian publishing companies of any major standing in the industry. The music publishing scene in Nova Scotia, therefore, is comprised of "subsidiary" publishing operations - about evenly split between recording production companies/label and artists management companies. Complementing this would be the majority of independent songwriters who have their own "publishing companies" under which they register their material with SOCAN. These exist just as trade names and do not have any other corporate standing.

For songs of non-performing composers to reach their maximum level of licensing, the musical works must be "shopped around" to performers' agents and record producers with links to recording artists. This is an aggressive and intensive business which requires day-to-day contact in the major recording centres of North America: Toronto, Los Angeles, New York and Nashville. Otherwise, placement of musical works is a laborious networking exercise of creating songs, recording demos and sending them around to large publishers, agents, producers and performing artists themselves.

Publishing companies - which share in the copyright of a piece of music - earn their income from a portion of any advances and/or royalties paid for the use of that music. Large publishing companies may pay advances to songwriters under contract to them, either as a draw against future royalty payments, or under specific contract conditions.

Publishers may also place existing music on motion picture soundtracks and elsewhere. These companies may also arrange for musical works to be published as sheet music, and sold to the public in this fashion.

Although Statistics Canada carried out and partially completed a survey of music publishers, results will not be released due to data quality problems and the lack of financial resources available. The music publishing survey was an unfunded pilot project that was not part of our regular survey stream. It was undertaken to determine whether or not it was possible to collect data on music publishing; due to a lack of sponsorship funding we are not able to do the extensive work required to process the data or ensure its reliability for release.

7.5 Artist Management Companies

Some form of stable artist management must be available to ensure that a musical performer can develop his/her talent, thus making a career in the industry possible. With the appropriate business skills and acumen, knowledge of the industry, contacts and recognition of the realities of a particular segment of the marketplace, artist management companies can maximize the career of an artist and ensure a chance at commercial and artistic success.

Artist management companies earn their income by charging a percentage of a performer's fees, royalties and other revenues such as mechanising and cassette/CD sales. In return, these individuals and companies attempt to maximize the earning potential of the artist. There are no medium or large scale artist management companies in the province. Most managers are quite small as businesses go, tending to focus their attentions on developing the career of a single artist or group. This approach is a very long and costly process, and means that few if any of these companies are earning significant incomes from their artist management activities - therefore, operating this activity at a significant loss. All must have other more enumerative sources of income.

Strong management is essential to the growth of the music industry. This component of the music industry is particularly important when it comes to developing an indigenous talent base for Nova Scotia's growth as an integrated music centre in Eastern Canada. Successful artist management companies must also be able to operate investor syndicates, or limited partnerships, to attract up front risk investment capital. Such funds would be used to cushion the performer and management company from economic turbulence while the career is being developed. This would permit touring, promotion, recording of albums, etc. to take place over a given period of time.

7.6 Booking Agencies

Nova Scotia has a number of full-time booking agencies listed in the Canadian Music Business Directory. These companies act as intermediaries in the process of presenting live musical acts to the public. Their success is in being able to network and set up circuits of venues into which performers may be toured. Income is derived by the payment of commissions on work booked (e.g., non-resident artists into Nova Scotia venues).

Success in this sector is generally based on the number of venues available for booking live music into. Increasingly, recorded music dominates the club scene, and has all but taken over the private social event field. More than one dozen recorded music Djs advertise their services in each of the major municipalities' telephone directories.

Unfortunately, no data is available on this component of the music industry.

7.7 Creative and Performing Artists

Music requires creation, interpretation and performance to give it life - and to put it on a stage or on a recording. The LFS shows about 1,100 creative and performing artists (songwriters, composers, conductors, arrangers, musicians and singers/vocalists) in the music-related occupations residing in Nova Scotia (Table 70). The number of artists has fluctuated between 700 and 1,300 over the 1991 and 2002 period. This number only reflects workers that report their music activity as their primary source of income. As a result, individuals whose primary job is not music related but who would hold secondary or tertiary jobs in this area would not be included in the count, which explains the enormous fluctuation throughout the decade. Therefore, the number of creative and performing artists in this field may be under-represented.

It is also likely that the majority of these performers would earn a large share of their income from non-music activities. Most of these would be in established groups who play club venues regularly, or who are contracted by performing arts companies. A significant number would, for example, earn only a portion of their livings from performing, and hold down full- or part- time jobs in music-associated or - more often - in businesses unrelated to the music industry. Many vocalists and musicians also augment their live performance earnings from studio session work. The bulk of this activity comes from commissioned work such as motion picture soundtracks and radio/television advertising jingles and spots. Some will perform on CBC radio productions, and on CBC or private local television programs. Many more teach music in a variety of situations, or operate equipment and instrument sales and rental shops in major centres.

7.8 Live Performance Venues

Live music requires suitable venues so the public can attend performances, and where the exchange of money between audiences and performers can occur. Such venues can range from large outdoor stadiums and indoor coliseum facilities, to intimate clubs and hotel lounges. Between these two ranges are soft seat concert halls and outdoor festival sites, flexible seating community centres and legion halls. Nova Scotia offers a range of sites where music can be performed under a variety of conditions.

The Music Canada Directory lists a number of clubs and venues for Nova Scotia. This is by no means an exhaustive listing of all commercial venues in Nova Scotia. This is particularly true of high school auditoria which, in many communities, serve broader cultural performance purposes. Such venues can be used for music on an occasional basis, and are generally leased to out of province artists on national tours.

Live music performances (e.g., concerts and popular music) in Nova Scotia make use of the premier concert halls. These arts centres have auditoria which seat about 2,000 persons and are thus suitable for larger concerts and touring shows. For popular commercial music performances, there are many licensed clubs available in across the province, each featuring a specific type of music. In addition to these clubs, university and college campuses all have suitable spaces where live music is performed on weekends and during special campus events.

Outside the main cities, a network of clubs provide the Nova Scotia link to an established Canada touring circuit. These are augmented on weekends by various "road house" clubs found at community centres and legion halls across the province.

In addition to the foregoing year-round venues, several festivals take place each summer which bring jazz, folk and country music fans together for several days of live music. Festivals also feature live, free concerts in the park which assist in developing audiences for the paying venues, and making the public aware of local and out-of-province acts.

Such live music venues are important for introducing and developing new acts, and for providing work opportunities and income for local musicians and vocalists.

7.9 Manufacturers

The size of the market for original locally-produced pre-recorded music is somewhat limited in Nova Scotia. A country or rock group with a modest local following can expect to sell between 500 and 1,500 copies of their album over the course of a year. With today's playback technology, the primary conveyances used in the industry are the cassette and the CD. Once a master recording has been mixed, copies can be run in limited numbers to meet immediate marketing needs - to radio stations and booking agents, clubs, etc. - and for independent distribution to record stores or for sale off-stage at performances.

Although the cost of duplication of both CDs and cassettes is lower today than in the past, most emerging artists cannot afford large volume runs. The minimum cost-effective volume for manufacturing CDs is 500 copies, but producing additional printed sleeves for future runs tends to raise this to the 1,000-unit range. This cross-over threshold for CDs has created a market niche for the low-volume, real time, custom duplication of cassettes. Runs of between 100 and 500 cassettes can be economically handled by small regional companies, and thus eliminate the need for large inventories to be built up by artists and small independent record production companies/labels. Small companies typically service this market niche, as do several recording studios which are able to duplicate far lower volumes - 50 to 200 copied - though generally not at cost-effective pricing. Competition on larger cassette volumes - generally utilizing high-speed duplicating machines - comes from companies in Manitoba, Alberta and British Columbia offering this service.

Although the major companies in the province who do this duplication cater to the independent recording market, the majority of their work still comes from custom work of musical productions created outside the mainstream of the industry. This work makes it possible for Nova Scotia companies to maintain their competitive pricing and keep their equipment current.

7.10 Government Support

In March 1986 the federal government began providing $5 million a year to the recording industry to stimulate production and marketing of Canadian music, and to assist the industry in managing new technology. Some of this money supports increased production and marketing of Canadian music. Other funds help the industry manage new technology, like video. This program is the federal government's first direct spending in this sector.

Both federal and provincial governments have invested significantly more in this sector in recent years. Federal and provincial spending in Canada totalled $19 million in 2000-01, representing 117% increase over 1995-96 (Table 71). Nova Scotia's share (2%) increased 134% to $400,000 in 2000-01. In 2000-01, $10.2 million was spent by the federal government on the recording industry (4% of which or $340,000 was for Nova Scotia), representing an increase of 135% over 1995-96. Almost all the spending was in the form of grants and contributions. Provincial expenditures by all provinces totalled $8.8 million in 2000-01, with Nova Scotia contributing $40,000 in that year. Regulation, through the CRTC's broadcasting guidelines, stimulates Canadian content releases by Canadian and foreign-controlled companies. The presence of Canadian recordings in record stores and on radio and television furthers availability and access. CRTC guidelines set Canadian content standards for radio and Much Music (the cable music-video channel). These guidelines bring Canadian artists to the attention of consumers. Canadian bands benefit from the exposure. Their record labels can benefit from increased sales, which lead to increased profits. Indirect support also includes copyright legislation and the resulting royalty payments to labels and artists.

7.11 Retail Record Outlets

The SHS estimates that consumer expenditures on audio cassettes, tapes and CDs in Nova Scotia have reached over $32 million in 2001, representing a 4% decrease over 1996, compared to sales of $1.3 billion nationally (Table 76).

8. Conclusion

Government subsidies and the export market have contributed to the growth of the culture sector in Nova Scotia and helped keep unemployment levels in the culture sector at very low levels. These and other indicators presented in the report enable managers to better understand the factors and forces that have impacted on the health and vitality of the culture sector activities in Nova Scotia in the 1990s. Developing an in-depth understanding and supporting database on culture output measures, cultural labour market, and consumer demand for culture goods and services is essential to appreciating the structure, evolution, and dynamics of culture sector activities in Nova Scotia. The challenge now is to ensure the provision of timely and relevant data and analyses on a continuous basis.

These indicators will empower government officials with the much needed information for their policy, administrative and management activities. This will enhance scanning or intelligence gathering capabilities permitting policy and decision makers to study external signals and events, transactions, surprise developments, industry or international trends affecting the economic impact of the culture sector, or in general, the health and vitality of culture industries and institutions in Nova Scotia.

Once the content of this report is reviewed and research issues and priorities clearly articulated, then an action plan could then be formulated. This would ensure that the use of culture indicators is part of on-going work activities.

The review process might include the following:

- Begin discussions with key stakeholders (both internal and external) using this background report as a starting point. These consultations can assist in issue identification, as well as, determining the types of indicators that would be relevant and useful. As this background paper identifies available data sources, it can act as a catalyst for deliberations about the relevance of survey content, methodology, definitions, classification systems, data quality issues, and key culture indicators.

- Identify and review information on secondary data sources (e.g., provincial sources).

- Identify further issues or topics for which data or statistical analysis might be useful and relevant;

- Identify mechanisms to update Statistics Canada survey frames to better measure cultural activities in Nova Scotia.

- Identify possible research partnerships with a view to improving current information holdings, and to assist in highlighting areas for further data integration and analysis and data development or enhancements (e.g., survey scope and coverage, data integration initiatives, or new surveys).

- Prepare a multi-year plan identifying resource requirements for providing culture statistics on a continuous basis.

Section IV

Technical Notes

Technical Notes

These technical notes have been produced to assist data users in understanding the terms, concepts and methodologies used in the development of some of the statistics (e.g., economic impact, labour market, consumer profiles, etc.). It will also, hopefully, foster the use of uniform approaches to culture studies by researchers and analysts and result in consistent interpretations of these statistics.

1. Defining the Culture Sector

The size of the culture sector is very much dependent on how we define it in terms of scope of businesses, products (goods and services) and activities. The development of the Framework for Culture Statistics (FCS) has provided us with such a construct. The framework delineates the scope of businesses, products and activities that are associated with creative, intellectual and artistic activity, and as such provides the basis for the definition of the culture sector in a number of analytical applications (e.g., economic impact analysis, labour market analysis, international trade and investment, government spending, consumer analysis, etc.). The technical paper on the "Canadian Framework for Culture Statistics", that is currently being revised and up-dated, will , once completed, provide more details on the definition of the culture sector.

The question of defining culture has been extensively debated around the world for many years with no single concept or definition providing a universally accepted practical answer. Culture is a concept with many different meanings. It certainly refers to artistic and literary activity or output (including the arts, heritage and culture industries). But it also has sociological and anthropological connotations, bringing to mind the ways in which society, groups, and individuals communicate and, indeed define themselves. Our landscape, our tastes, our language, our religion, our state of mind, our pastimes, our way of life, our means of interacting with the natural environment, the way we view the world, these are all part of it. Culture, therefore includes the whole collection of distinctive traits, spiritual and material, intellectual and affective, which characterize a society or social group, including human rights, value systems, traditions and beliefs. These activities basically fall under eight broad dimensions of culture.

Dimensions of Culture
I. Creative Artistic Expression
II. Educational Culture
III. Technological Culture
IV. Preservation Culture
V. Physical Culture (e.g., sport and physical fitness)
VI. Recreational Culture
VII. Sociological, Anthropological and ethno-cultural dimension
VIII. Environmental Culture (e.g., natural history, nature and the environment)

Thus, while specific interest groups may prefer to define culture more broadly, including multiculturalism, recreational activities, sport, values, traditions and beliefs, a way of life, a state of mind, the statistical definition of culture utilised in this report is defined more narrowly. It primarily focuses on creative artistic expression and human and historical heritage. These include plays, concerts, paintings, books, recordings, films and the like which can be bought, sold, touched, handled, exchanged, experienced, traded and talked about, and preserved. These goods and services are generally provided by the arts, heritage and culture industries. This does not mean that there is no interest or need to measure and understand the other dimensions of culture listed previously, or that the other dimensions of culture are less important. The consensus is, at this time, that it is more relevant to concentrate on a narrower definition.

The statistical concept of culture therefore makes it possible to concentrate on the development of a "culture sector" which can then be well defined and specific. It is a culture sector composed of countless individuals, institutions, facilities and activities involved in creating, producing, preserving, or transmitting creative artistic goods and services. The definition of culture will therefore originate from the function of artists and their output. It is through this output (either indigenous or imported), that Canadians know, understand and experience their culture and other cultures as a whole.

1.1 Defining Culture Products

There is no single criterion that can be used to determine which products (goods or services) or output might be in scope. When culture is defined in a material way, it generally includes artistic or intellectual activity associated with books, periodicals, newspaper, arts (including performing and visual arts), culture industries (e.g., publishing, film, broadcasting, recording, etc.) and other culture artefacts and activities (e.g., heritage, libraries). The rules or criteria that will govern good or service inclusion in the statistical definition of culture include the following:

- Products (goods and services) or output of creative artists which generally include intellectual property rights.
- Services associated with preserving or exhibiting the output of artists.
- Services associated with conserving, exhibiting or interpreting our historical and human heritage (excluding natural heritage)
- Educational services providing training and educating culture workers (creating, producing or preserving culture products).
- Other goods or services directly supporting the creation, production or transmission of the output of professional artists or production companies (e.g., culture equipment, and the services supplied by government, unions, associations, talent agencies, promoters, etc.)

1.2 Defining Culture Goods

The list of culture goods includes:

Goods

- Books
- Newspapers
- Periodicals
- Other print material
- Advertising material

- Film and video
- Music recordings
- New media products
- Visual art works
- Crafts
- Architectural plans
- Photographs
- Design plans
- Audio, video, art and other equipment

2.1.2 Defining Culture Services

The list of culture services includes:

Services

- Stage performances or displays (performing arts, circuses, ice shows, dinner theatre, buskers, stand-up comics, festivals, fairs, social gatherings, etc.)
- Art museums
- Human and historical heritage displays (e.g., war, transportation, science and technology museums, etc.)
- Library services
- Other specialized services supporting creation and artistic production (e.g., government, associations, unions, copyright collectives, arts and culture-related education programs, promoters, talent agencies, culture facilities, studios, etc.)

In terms of stage performances, beyond commercial and not-for-profit performing arts (i.e. theatre, music, dance and opera), we have included ice shows, circuses, or any other stage performances. This facilitates the reconciliation between supply and demand statistics.

Only festivals where there is a performance or presentation of cultural intellectual property (such as music and film festivals are included. Ethnic-oriented or socio-cultural festivals, attractions or events are excluded.

In heritage only heritage institutions involved in the preservation of human and historical heritage are in scope. Nature and the environment including nature parks with interpretation programs are therefore excluded from the statistical definition of culture, as well as zoos, botanical gardens, planetariums, archaeological sites, and the like.

1.3 Defining the Culture Sector

The culture sector is defined as a universe of businesses (incorporated, unincorporated, or government run enterprises or organizations), including self-employed artists, engaged in creating, producing, preserving, manufacturing, distributing or presenting culture goods and services, as defined previously. Selection or inclusion will be justified by any of the following criteria:

- The business is engaged in creating, producing, preserving, manufacturing or distributing culture products (goods or services).

- The business is engaged in **supporting** the creation, production, preservation, manufacturing or distribution of culture goods and services (e.g., government, unions, associations, etc.);
- The business is engaged in **assisting** the transmission of culture goods and services (e.g., businesses engaged in manufacturing or distributing culture equipment).

Although government at all levels develop policies and maintains a presence in many culture areas, it is generally felt that the criterion of government involvement (through policies and programs) is insufficient to delineate all the businesses, products or activities that the statistical definition should cover. Government policies and programs are subject to change and some of the culture portfolios cover a number of heterogeneous fields (culture, recreation, sport, etc.). So this criterion was considered very unreliable and therefore is not including in the selection criteria for culture goods, culture services or for business activity.

The industrial structure we have adopted for the culture sector is designed to measure the cycle of creation to retail distribution. It comprises a two dimensional matrix. First, the scope of industry activities is defined by culture content categories (including cultural industries, arts, heritage, and other industries such as government, unions, suppliers of culture equipment, and so on). More information on industry descriptions is provided in the detailed Framework for Culture Statistics and Economic Impact Technical papers.

The second dimension of the matrix includes seven functional elements. These describe the processes and activities associated with each of the culture content categories from creation to consumption. It therefore includes creation (creative and performing artists), production, preservation (e.g., libraries and heritage institutions), support services (e.g., government, unions, association.), manufacturing, and distribution (both wholesale and retail). It is along each stage of this continuous functional line of interrelated activity that governments may develop cultural policies or programs, or at least conduct monitoring activities, thus the rationale for incorporating them in the scope of the culture sector.

The functional elements of the economic chain are defined as follows:

i. Creation: Includes individuals involved in creative and artistic activity. Creators generally include painters, sculptors, photographers, designers, journalists, authors, novelists, poets, scriptwriters, editors, film, TV and stage directors and artists, dancers, musicians, composers, arrangers, song writers, actors, potters, fibre and textile crafts persons, jewellery workers, and illustrators.

ii. Production: Includes businesses involved in the production of culture output or what is produced. Output can usually be readily identified, described, and counted. Products and resources may be tangible (e.g., books, magazines, newspapers, film, recordings, TV programs, museum displays, paintings, wood carvings, etc.), or it may be events (concerts, plays, festivals, music lessons). Production companies provide the infrastructure for most of our indigenous culture goods and services.

iii. Preservation: Includes institutions involved in the preservation and protection of our cultural heritage (e.g., museums, archives, etc.).

iv. Support Activities: Includes businesses and institutions involved in supporting creation and production activities or the transmission of culture products. These include government, associations, unions, copyright collectives, arts and culture education institutions and programs, artists promoters, talent agencies, scenery & costume design, sound and image studios, cultural facilities, manufacturing and distribution of culture equipment and artist supplies.

v. Manufacturing: Includes businesses involved in the reproduction or mass-production of cultural goods (e.g., film duplication, recording manufacturing, book, magazine and newspaper printing, art work, etc.) to meet the demand of consumers. In the case of architecture since the culture output is the plan (rather than the building) construction of the building is not part of the culture infrastructure of interest. The same applies to design where the manufacture of the product is outside the scope of interest.

vi. Wholesale Distribution: Includes businesses involved in the wholesale distribution of culture products (books, magazines, newspapers, film & video, recordings, visual arts and crafts, etc.).

vii. Retail Distribution: Includes businesses involved in the retail distribution of culture products (books, magazines, newspapers, film & video, recordings, visual arts and crafts, etc.)

It should be noted that the classification of businesses by function or service activity is done using the principle of assessing it to the function that accounts for the majority of its value-added. For example, data on the production function will, in some cases, include the impact of the wholesale distribution of foreign content. This is because many of the cultural industry producers are involved in the distribution of both indigenous and imported material (e.g., publishers distribute foreign-authored books, broadcasters telecast foreign TV programs, record companies release foreign recordings, etc). This makes it quite difficult, or impossible, to measure the economic contribution and labour involved in each of the functions (production and distribution) separately. In these cases, both activities (production and distribution) will be classified under production. It should also be noted that in some cases it may be difficult to weed out some of the business activities of culture sector businesses (whether producers, manufacturers, wholesale or retail distributors) that are out of scope (e.g., supply of telephone directories, forms, and envelopes). These activities, however, are estimated to account for only a small portion of their business. No methodology is currently available to exclude such activities in terms of isolating their economic contribution.

The creative function only includes self-employed creative and performing artists, as employed artists are typically reported in production or in other functional elements. Public sector production activities have been reported under production under the appropriate culture sectors when they principally provide a service to the public (e.g., public sector broadcasting, government operated heritage and library institutions). Other public sector activities primarily associated with the development and administration of cultural policy and programs have been incorporated in the support services function. Examples include the Department of Canadian Heritage, the National Film Board, the CRTC, Canada Council for the Arts, and other government departments and agencies.

The framework reflects, however, only the first layer of decision-making. It is necessary still to define more precisely all categories when actually working on an application such as economic impact. Decisions about policy and research contexts, methodologies, and sector definitions in terms of businesses, products, services and activities all have to be made. Furthermore, the completeness of coverage, and the quality and level of data available may differ from what is actually needed.

By using the framework as the point of reference, the parameters of research activities, even if they depart from the framework, are better understood and put in context. With the framework acting as a benchmark, departures from it can be clearly documented and their impact assessed. As long as classifications and concepts can be reconciled, applications that vary from the framework can coexist to fit particular policy issues and national needs. In this way, the credibility of all results is potentially enhanced significantly. Above all, less confusion is generated.

2. Economic Impact Concepts and Methodologies

The value of the direct impact of the culture sector on the whole economy involves the measurement of business production through the analysis of various factors of production - land, labour and capital. In order not to overstate the value of the direct impact, only the primary inputs need to be taken into account. These consist of wages, salaries and supplementary labour income net of indirect taxes minus subsidies, net income of unincorporated businesses and operating surplus, which in effect together constitute the contribution made to the GDP of the whole economy. Unlike the value of total output/input (total revenue or total expenditures), GDP contribution has its equivalent for other sectors of the economy as a whole and furthermore avoids the problem of multiple counting. Value-added (contribution to GDP) is one of the most frequently used measures of industry output. The impact associated with the value of other goods and services consumed or used in the process of production, purchased from other industries, is accounted for in the calculation of the indirect impact.

The objective of the economic impact analysis is to measure the unduplicated value of economic activity associated with culture activities. This is done by estimating the contribution to the Gross Domestic Product (GDP) and the number of jobs associated with the creation, production, manufacturing and distribution of cultural goods and services

2.1 The Measurement of Total Production of the Economy (GDP)

At the heart of the System of National Accounts is the concept of "economic Production". Gross Domestic Production (GDP) is designed explicitly to measure the unduplicated value of the nation's total production of goods and services. By so doing, a statistical picture of the structure and functioning of the economy and of the composition and use of the nation's production, as well as, of the various types of income generated in the process, emerges. The broad income and expenditure estimates can also be further broken down to show how the various sectors of the economy (businesses, persons, governments and non-residents) interact in their transactions with one another to produce this output. Beginning from the basic concept of production, it is possible to build up a major system of statistics that traces the flow of all income and expenditure transactions underlying the production and distribution of the nation's total output.

It is possible to measure the unduplicated value of production in three separate ways. The first approach**, the income approach**, aggregates various factors of production: land, labour and capital. It includes simply the sum of all of the factor income generated by the productive activity – incomes representing the returns of the labour and capital employed. These include:

- Wages, salaries and supplementary labour income;
- Corporation profits before taxes;
- Interest and miscellaneous investment income, and;
- Capital consumption allowances.

The second approach, the **expenditure or final demand** approach, consists of the sum of all sales that firms have made to final users (to consumers, to governments, to businesses on capital accounts, or in export markets). This approach also provides an unduplicated value of total production. Imports of course have to be deducted from this summation since they are implicitly included in these final sales and should not be counted as a part of Canadian production. Imports represent part of the production of a foreign country. Sales from one firm to another (intermediate production) are not counted since to do so would involve double counting. The value of all intermediate production is embodied in the value of final output sold to users. The "sales to final users" (or "sum of expenditures") approach yields the same value of production as the "sum of incomes" approach. More specifically, the expenditure approach is obtained by summing:

1. Personal expenditures on consumer goods and services.

2. Government current expenditures on goods and services, including all current outlays for goods and services by the government sector, covering wages and salaries of government employees and purchases of other non-capital goods and services;

3. Capital formation (government fixed investment in new durable assets (e.g., roads, buildings, machinery and equipment; government investment in inventories - e.g., marketing agencies;

4. Business fixed investment - e.g., business sector expenditures on durable tangible goods of one year or more, and on building and engineering construction ;

5. Business investment in inventories; and

6. Exports of goods and services less imports of goods and services.

Finally, the third method is the **value-added** approach. The unduplicated value of production can be measured by taking the gross value of production of each firm and subtracting from each firm's costs of production in the form of its purchases from other firms (including imports), to yield the "net value added" to production by the firm. This procedure also yields the same "unduplicated value of production" as is achieved under the first two approaches.

The **value-added** approach involves the calculation of the net value of sales less the cost of production including imports (e.g., manufacturing).

Essentially, in the National Income and Expenditure Accounts, only the first two approaches, the "sum of incomes" and the "sum of sales to final users", are used to measure GDP. The third approach, the "sum of net value added", is not a central feature of the National Income and Expenditure Accounts. It is, however, extensively used in other, related, systems of economic statistics where it serves to measure the value of output in individual industries and where the primary data consists of gross values of production and operating costs.

The Economic Impact project utilizes all three approaches to measure total contribution of the culture sector to the total economy.

In addition, the task of calculating the economic impact of the culture sector is somewhat of an iterative process. Although a lot of data are available on most culture sector activities, there are still data gaps, some of which will be filled in the next few years (e.g., data on music publishing). Cultural equipment, unions, associations and other support services, as well as new media are also areas for further work. This implies that as we move from one year to the next the data will continue to improve, but also change somewhat. It is expected, however, that as all major culture activities are currently being surveyed these changes will be marginal.

2.2 Employment Statistics

Although defining the culture labour market may seem a straightforward task, it is actually a complex process involving quite a number of decisions regarding the types of occupations and industries to include in the scope of our analysis.

In fact, the culture labour market can be divided into three broad categories:

Culture workers in culture industries and institutions (examples: artists, authors, composers, dancers, etc.);

Non-culture workers in culture industries and institutions (examples: clerks, secretaries, accountants, salespeople working in publishing houses, film production companies, museums, etc.); and

Culture workers in non-culture industries and institutions (examples: graphic artists working in the automotive industry, designers working in the furniture industry, etc).

In economic impact analysis, we want to estimate the number of jobs supported by those businesses that are identified in the CFCS, whether the individual job is a cultural or non-cultural occupation. However, we do not examine the economic contribution (either GDP or jobs) associated with culture workers who work in non-culture industries as these jobs are in industries clearly outside the framework. Industries are defined using either NAICS codes, as appropriate. Furthermore, as economic impact analysis is job-oriented it excludes the contribution of volunteer workers. The numbers used in this work will differ, therefore, from those of the labour market analysis (based on the Labour Force Survey data), because the latter looks at employment in all three categories above.

In general, the number of jobs is based on the Labour Force Survey (LFS). The Labour Force Survey provides annual estimates of employment by occupation and industry. Occupations are primarily classified using the 1991 Standard Occupational Classification System (SOC) (which replaced the 1980 one). However, in some instances as will be noted, the older 1980 SOC definition was used because it was more suitable for our purposes. Duplication, if any, was dealt with as much as possible.

The Labour Force Survey (LFS) data, although very timely, do have some limitations. In certain areas, classifications do not permit the identification of all culture workers. In these cases, alternative methodologies and data sources have been used to estimate employment figures. Such is the case for government, manufacturing, wholesaling and retailing culture activities. In addition, the LFS captures workers by their main job only. Therefore the LFS under-reports the number of culture workers since we are unable to consider those that only have secondary jobs in the sector.

The LFS cannot be used for estimates of wages or salaries of culture workers because the wages of self-employed workers are not covered by the LFS.

2.3 Indirect Impact

Direct purchases by the arts and culture sector constitute only part of its contribution to the economy. Its various interactions with other businesses that supply necessary materials and services generate considerable spending which leads to indirect demand for goods and services from other industries. An integral part of input-output analysis is the identification of the indirect effect associated with arts and culture activity. The input-output model makes it possible to study this interdependence and to trace the propagation of demand through the economic system. In this way, the model simulates the circular flow of economic activity and measures the economic spin-offs from culture industries and activities.

Specific accounts available within the input-output model have been used to produce the value of indirect impact of the culture sector on GDP and jobs. Indirect impact is calculated by multiplying the direct impact of cultural activity by multipliers from the Input-Output tables; Table 1 displays the multipliers used in this project.

Table 1. Economic Impact Multipliers for the Culture Sector, 1992

Culture Sector: Canada	**Indirect Impact Multipliers[1]**	
	Jobs	**GDP**
Written Media		
Publishing	1.79	1.46
Printing and publishing	1.37	1.33
Film		
Production, post-production, and distribution	2.24	2.02
Cinemas and drive-ins	1.45	2.36
Broadcasting		
Radio and television	1.84	1.63
Cable	2.40	1.44
Music Industry	1.60	1.68
Stage Performances	1.36	1.53
Heritage	1.40	1.38
Libraries	1.40	1.38
Visual Arts and Crafts	1.16	1.37
Festivals	1.36	1.53
Arts and Culture Education	1.29	1.27
Architecture	1.20	1.20
Design	1.55	1.34
Photography	1.16	1.45
Advertising	1.55	1.60
Government		
Federal	1.33	1.37
Provincial	1.29	1.27
Municipal	1.35	1.38
Culture Associations	1.33	1.37
Manufacturing		
Books	1.27	1.32
Music	1.27	1.68
Culture equipment	1.27	2.05
Wholesale	1.31	1.33
Retail	1.16	1.37
Total Culture Sector	1.48	1.60

(1) Based on 1992 input/output accounts.
Source: Input Output Division

Computation of Economic Impact Multipliers

The input-output model analyzes the effects of an industry's output on the economy, in terms of production and employment. In the various cases, the analysis may present itself in the following form:

- First of all, information must be available on the nature of the industry under consideration. Here it is important to have information on all the cost of industry activities and its main components must be known (building, machinery, equipment, office supplies and materials, etc...). The more information that is available about the industry, the more precise the analysis will be, since there will be less reliance on estimates of demand based on the data on demand composition available from the input-output table. From pertinent information on the industry to be analyzed and, if necessary, using the detailed data on demand composition that are available from the input-output table, we can obtain a detailed breakdown of the purchases of goods and services associated with the industry that is being analyzed.

- Once this information is collected, the demand for goods and services associated with the industry examined is directed in the input-output table to the industries that produce these goods and services. As a first step, the demand is directed to the main industries that are capable of meeting it. These are examples of direct effects. They will be expressed in terms of production to meet the demand; the income corresponding to this production and distributed to the production factors (capital and labour); and employment. It should be pointed out that part of the direct effects may appear in the form of imports. For example, certain types of machinery that must be bought for the projected factory are often imported from foreign producers.

- The production process set in motion by the demand for goods and services does not stop here, since the industries directly involved will, in turn, require materials, supplies, equipment and services to meet the demand. This demand for goods and services that will be passed on to the other sectors actually represents the inputs or production factors that the industries directly involved need for their production purposes.

This expansion of the demand will spread out in the economy; industries that supply inputs to the industries directly involved will, in turn, buy goods and services from their suppliers, sub-contractors, and other industries with which they have commercial links. This chain reaction will continue, and all of the production, income, and employment generated by this spreading out of demand in the economy will represent what is known as the indirect effects. Here again, part of the indirect effects will appear in the form of imports; the various industries that supply goods and services must sometimes, in turn, import goods and services from other countries.

In this respect, the proportion of imports in relation to the demand depends on the nature of the project. For example, to carry out certain industrial investment projects, Canada must count upon a considerable volume of imports. These imports represent leakages outside the production circuit in Canada, and reduce the magnitude of the direct and indirect economic impacts of the project.

Thus, the input-output table shows which industries are involved in the production chain as they respond to the demand. But the input-output table also supplies information on the goods and services involved in the production process. Production of goods and services can also be broken down by industry; the input-output table answers the question "Who produces what?" The data from the table show whether a given good or service is produced by a given industry or is imported. In this respect, it should be pointed out that a given product is not necessarily produced by a single industry, but can be produced by several industries. The data on the input-output table also answer another question, "Who buys what?" For the various industries involved in the production chain, it will show the purchases of goods and services that are necessary for the production processes of these industries.

The input-output model thus computes the industry's net production, also called value added, which is equal to the sum of earned income (salary and other remuneration) and earnings on capital (profits, interest, rent and other income). If value added is evaluated at market price, the indirect taxes that various levels of government levy on transactions in the economy must be added. The sum of the value added, generated by various industries at the direct and indirect levels, represents the economy's overall production level resulting from a given project or from the activity of an industry whose economic importance is to be evaluated.

Thus, the input-output model allows us to establish the output, by industry, which is directly or indirectly generated by a variation in demand. We can thus trace the economic contribution, in the form of production or income, derived from the sales of industries involved in meeting the demand. The accounting balance between supply and demand is such that the production generated will be at most equivalent to the amount of demand. In an economy like Canada's, where foreign trade is important, output is generally less than the value of the project under consideration because of the leakages related to imports.

The notion of a multiplier is a **purely accounting notion.** The GDP multiplier compares the direct and indirect GDP contribution (value added) with the direct GDP contribution. Thus, the multiplier is the ratio between direct and indirect GDP contribution and direct GDP contribution.

Since the input-output table allows us to break down the income associated with production into salaries, profits and other income, we can also evaluate the total payroll and benefits corresponding to the employment volume generated by production. We can also determine the average salary for the total number of jobs, or in terms of direct and indirect employment. Similarly we can also estimate the employment multipliers through the computation of the ratio between direct and indirect jobs and direct jobs.

Specific input-output tables available within the input-output model have been used to produce the GDP and Employment multipliers provided in Table 1.

3. Labour Market Concepts and Definitions

The data source used for the culture labour market analysis was the Labour Force Survey (LFS). The LFS is a household survey of about 50,000 households, carried out monthly by Statistics Canada. It is the only source of monthly estimates of total employment, including self-employment, full and part-time employment. The LFS collects detailed information on the socio-demographic characteristics of respondents, as well as, information on their primary occupations and in what industry they work.

Industrial Analysis: Defining the Culture Sector

The standard classification system to measure industrial employment activity (in this case, the culture sector) adopted is the North American Industrial Classification System (NAICS). NAICS provides the structure for which the statistical agencies of Canada, Mexico, and the United States will compile comparable data. The following fourteen NAICS industry codes were used to examine employment growth in the culture sector. These industries were chosen based on their clear relationship to culture activities.

1. 3231: Printing and Related Support Activities
2. 3343: Audio and Video Equipment Manufacturing
3. 4512: Book, Periodical and Music Stores
4. 5111: Book, Newspaper, Periodical Publishers
5. 5121: Motion Pictures and Video Industries
6. 5122: Sound Recording Industries
7. 5131: Radio and Public Broadcasting
8. 5132: Pay TV and Specialty Television
9. 5141: Information Services
10. 5414: Specialized Design Services
11. 5418: Advertising and Related Services
12. 7111: Performing Arts Companies
13. 7115: Independent Artists, Writers and Performers
14. 7121: Heritage Institutions

The LFS labour statistics are only available at the four-digit level making it impossible to identify all the culture sector components. For example, architecture is not included in our analysis because it is combined with engineering services that are outside the scope of the definition of the culture sector. The following culture sector components were not identifiable from the LFS data:

Data Gaps

Architecture
Arts and Culture Education
Government
Manufacturing
Wholesale
Retail
Other support industries (unions, associations, etc.)

A recent analysis of the economic impact of the culture sector estimates the culture sector workforce in Nova Scotia at 18,900 jobs in 2001 (and 754,000 jobs in Canada). The culture sector data presented in the labour market analysis portion are based on the LFS that tracks some 12,100 of them (64% of the culture sector workforce in Nova Scotia) in 2001 (and 577,000 jobs in Canada, or 76% of the culture sector workforce in Canada. When assessing the size of the culture sector, when should be using, therefore, the economic impact estimates. The LFS provides, however, useful indicators on growth rates and characteristics of the culture sector workforce (e.g., occupation profiles, types of businesses, etc.).

Specifically, the workforce can be broken down as follows:

- The culture workers in the culture sector (e.g., performing artists, authors, composers, dancers, etc.).
- Non-culture workers in the culture sector (e.g., clerks, secretaries, accountants, and salespeople, etc.).
- Culture workers outside the culture sector (e.g., graphic artists working in the automotive industry, product designers working in the furniture industry, etc.).

The culture sector data tables refer to the first two categories only.

List of Culture Occupations

The Labour Force Survey as of January 1999 began coding occupations using the 1991 Standard Occupational Classification System (SOC91), developed by Statistics Canada, Standards Division. The criterion for selection is the skill sets that are considered culture by the culture community. The Labour Force Survey collects occupation data using four digit Standard Occupational Classification (SOC) codes. The following four digit 1991 SOC codes have been selected as the complete list of culture occupations:

Culture Occupations

Culture occupations include two types of occupations: Creative and Artistic Production Occupations and Heritage Collection and Preservation Occupations.

Creative and Artistic Production Occupations

C051 Architects
C052 Landscape architects
C152 Industrial designers
F021 Writers
F022 Editors
F023 Journalists
F031 Producers, directors, choreographers and related occupations
F032 Conductors, composers and arrangers
F033 Musicians and singers

F034 Dancers
F035 Actors
F036 Painters, sculptors and other visual artists
F121 Photographers
F132 Other performers
F141 Graphic designers and illustrating artists
F142 Interior designers
F143 Theatre, fashion, exhibit and other creative designers
F144 Artisans and craftpersons

Heritage Collection and Preservation Occupations
F011 Librarians
F012 Conservators and curators
F013 Archivists

Other Occupations
All other support occupations are classified as non-culture occupations in the culture sector. Non-culture occupations can be grouped into four major categories.

I. Culture Management
A341 Library, archive, museum and art gallery managers
A342 Managers in publishing, motion pictures, broadcasting and performing arts
B413 Supervisors, library, correspondence and related information clerks

II. Technical and Operational Occupations
B551 Library clerks
F111 Library and archive technicians and assistants
F112 Technical occupations related to museums and galleries
B552 Correspondence, publication and related clerks
C125 Landscape and horticultural technicians and specialists
C151 Architectural technologists and technicians
C153 Drafting technologists and technicians
F024 Professional occupations in public relations and communications
F025 Translators, terminologists and interpreters
F122 Film and video camera operator
F123 Graphic arts technicians
F124 Broadcast technicians
F125 Audio and video recording technicians
F126 Other technical occupations in motion pictures, broadcasting and the performing arts
F127 Support and assisting occupations in motion pictures, broadcasting and the performing arts
F131 Announcers and other broadcasters
F145 Patternmakers, textile, leather and fur products

III. Manufacturing Occupations
B523 Typesetters and related occupations
H018 Supervisors, printing and related occupations
H521 Printing press operators
J181 Printing machine operators
J182 Camera, platemaking and other pre-press occupations
J183 Binding and finishing machine operators
J184 Photographic and film processors

IV. All Other
This category includes all other occupations (e.g., clerks, secretaries, accountants, and salespeople, etc.)

Other Definitions
In order to properly interpret the data from the Labour Force Survey the following key definitions should be well understood:

Employed: Includes persons who were paid for work as employees or as self-employed persons. It also includes unpaid family workers that are defined as unpaid workers contributing directly to the operation of a business or professional practice owned and operated by a related member of the same household. It also includes persons who had a job but were not at work due to factors such as illness or disability, personal or family responsibilities, bad weather, labour dispute, vacation or other reason.

Type of work (full-time or part-time work): full-time employment consists of persons who usually work at least 30 hours a week at their primary occupation. Part-time employees work less than 30 hours a week at their primary occupation.

4. Consumer Demand Concepts and Definitions

4.1 Culture Goods and Services

In assessing consumer demand for culture goods and services how we define the culture sector and culture goods and services is a question that needs to be addressed. Consumer culture activities includes individuals (or households) who attend, watch, buy, listen to, read, use, do volunteer work in the interest of outputs of culture life. Information is generally sought on attendance and on the participants, value of purchases and frequency of use or reasons for non-use.

What do we mean by the consumption of culture? The consumption of culture has both an economic and a participation (time-use) component. Consumption of culture goods and services includes looking at Canadians who attend, buy, listen to, read, use or spend money on culture goods and services B essentially the demand side of culture.

Another aspect of participation is that of volunteering for the culture sector (as defined previously) and patronage. Who volunteers in the culture sector? What is the profile of the culture volunteers compared to volunteers in other non-profit areas? Suffice to say that volunteer workers are a large and essential part of performing arts companies and heritage institutions.

As in other analytical applications (e.g., economic impact analysis, Labour market analysis, etc.), in measuring the value of consumer spending on culture activities and events, we are also limited by the scope of coverage, quality and level of detail available in the household expenditure data (the primary source of information). Consumer spending data on the following culture goods and services are available currently:

- Art goods and decorative ware
- Original works of art
- Collector's items (antiques)
- Live stage performances
- Books
- Textbooks
- Newspapers
- Magazines
- Other printed material
- Services: duplicating, library fees and fines
- Movie admissions
- Pre-recorded videotapes and videodiscs
- Rental of videotape recordings
- Film and film processing
- Photographer and other photographic services
- Cable TV
- Rental of satellite facilities
- Pre-recorded audio records, tapes and CDs
- Admissions to museums

In order to foster consistency in the definition and compilation of culture consumption data, again the challenge is to identify which goods and services should be part of the scope of analysis. Again here the objective is to remain consistent with previous applications (e.g., supply applications) and to adhere as much as possible to the statistical definition of culture parameters. If there are major departures from this definition, it will become important to document them.

4.2 Conversion of Spending Data from Current to Constant Dollars

The consumer price index (CPI) measures the rate of price change for various goods and services bought by Canadians. It is used to deflate the value of current to constant dollars. We choose a number of CPI indexes relevant to the culture sector and assign a value of 100 to 2001. For the vast majority of spending categories in the Survey of Household Spending, there is a one-to-one match to categories of CPI indexes or a very close facsimile. The listing below shows some examples of these matches:

Spending category in the SHS	CPI Index Used
Books (excluding textbooks)	Books (excluding textbooks and other
printed matter	
Textbooks	School textbooks and supplies
Newspapers	Newspapers
Magazines	Magazines and periodicals
Live performing arts	Spectator entertainment (excluding cable)
Rental of cablevision and satellite services	Cablevision (including pay TV)
Photographic services	Photographic services and supplies

For the two spending categories, Works of art, carvings and vases as well as Antiques, we used the closest match with the CPI of Furniture and Durable Goods, respectively. Finally, there is one spending category, CDs, tapes, videos and videodiscs, for which a new combined index was created.

Once the CPI for each year from 1992 (base year=100) to 2001 is tabulated, the corresponding expenditures related to the SHS are divided by it and multiplied by the base year. The resulting data in constant dollar values provide a better indicator of real growth in expenditures because the effects of inflation are removed.

For detailed information on the CPI, please consult Statistics Canada, Your Guide to the Consumer Price Index, Cat. No.62-557-XPB, 1996.

Profile of Culture Activities
In Nova Scotia

Culture Counts – Counting Culture

Data Tables

Part I

Table 1a. GDP, Nova Scotia and Canada (Constant 1997 $)

GDP **Year**	**Canada**	**Annual Increase**	**Nova Scotia**	**Annual Increase**	**Nova Scotia GDP Share**
1991	747,857		18,786		2.51
1992	754,835	0.9	19,078	1.6	2.53
1993	772,498	2.3	19,238	0.8	2.49
1994	810,016	4.9	19,305	0.3	2.38
1995	832,138	2.7	19,633	1.7	2.36
1996	845,157	1.6	19,722	0.5	2.33
1997	882,734	4.4	20,368	3.3	2.31
1998	919,000	4.1	21,180	4.0	2.30
1999	967,648	5.3	22,299	5.3	2.30
2000	1,013,066	4.7	22,811	2.3	2.25
2001	1,026,867	1.4	23,399	2.6	2.28
Average Increase	3.2		2.2		-1.0
Total Increase	37.3		24.6		-9.3

Source: Statistics Canada, National and Provincial Accounts.

Table 1b. Real GDP per Capita, Nova Scotia and Canada

GDP per capita **Year**	**Canada**	**Annual Increase**	**Nova Scotia**	**Annual Increase**	**NovaScotia GDP Gap (%)**
1991	26,680		20,530		-23.1
1992	26,600	-0.3	20,752	1.1	-22.0
1993	26,913	1.2	20,827	0.4	-22.6
1994	27,898	3.7	20,840	0.1	-25.3
1995	28,348	1.6	21,163	1.5	-25.3
1996	28,482	0.5	21,178	0.1	-25.6
1997	29,438	3.4	21,795	2.9	-26.0
1998	30,382	3.2	22,626	3.8	-25.5
1999	31,726	4.4	23,729	4.9	-25.2
2000	32,925	3.8	24,236	2.1	-26.4
2001	33,037	0.3	24,821	2.4	-24.9
Average Increase	2.2		1.9		
Total Increase	23.8		20.9		

Source: Statistics Canada, National and Provincial Accounts.

Table 2a. Domestic exports, customs-based, by province of origin

($000,000)	Canada	Annual Increase	Nova Scotia	Annual Increase	Nova Scotia Share (%)
1990	141,721		2,220		1.57
1991	138,519	-2.3	2,155	-2.9	1.56
1992	154,531	11.6	2,343	8.7	1.52
1993	177,622	14.9	2,431	3.8	1.37
1994	212,493	19.6	2,610	7.4	1.23
1995	246,390	16.0	2,977	14.0	1.21
1996	259,295	5.2	3,117	4.7	1.20
1997	280,034	8.0	3,161	1.4	1.13
1998	297,509	6.2	3,440	8.8	1.16
1999	331,748	11.5	3,985	15.8	1.20
2000	385,659	16.3	5,132	28.8	1.33
2001	375,116	-2.7	5,707	11.2	1.52
2002	365,008	-2.7	5,238	-8.2	1.44
Annual Change	8.2		7.4		-0.7
Total Change	157.6		136.0		-8.4

Source: Statistics Canada, International Trade Division and Balance of Payment Division

Table 2b. Imports, customs-based, by province of clearance

($000,000)	Canada	Annual Increase	Nova Scotia	Annual Increase	Nova Scotia Share (%)
1990	136,245		3,236		2.38
1991	135,461	-0.6	2,984	-7.8	2.20
1992	148,018	9.3	2,707	-9.3	1.83
1993	169,954	14.8	2,705	-0.1	1.59
1994	202,736	19.3	3,335	23.3	1.65
1995	225,553	11.3	4,130	23.8	1.83
1996	232,566	3.1	3,933	-4.8	1.69
1997	272,946	17.4	5,243	33.3	1.92
1998	298,367	9.3	5,099	-2.7	1.71
1999	320,409	7.4	4,523	-11.3	1.41
2000	356,863	11.4	5,429	20.0	1.52
2001	343,076	-3.9	5,593	3.0	1.63
2002	348,645	1.6	5,138	-8.1	1.47
Annual Change	8.1		3.9		-3.9
Total Change	155.9		58.8		-38.0

Source: Statistics Canada, International Trade Division and Balance of Payment Division

Table 2c. Net Flow of International Trade of Goods and Services

($000,000)	Canada	Nova Scotia
1990	5,476	-1,017
1991	3,058	-829
1992	6,512	-364
1993	7,668	-275
1994	9,757	-725
1995	20,837	-1,154
1996	26,730	-817
1997	7,087	-2,082
1998	-858	-1,659
1999	11,340	-539
2000	28,796	-297
2001	32,040	113
2002	16,364	100

Source: Statistics Canada, International Trade Division and Balance of Payment Division.

Table 3. Total Unemployment Rate, Nova Scotia and Canada, 1991 to 2001

Year	Canada	Nova Scotia	Gap (%)
1991	10.32	12.13	17.5
1992	11.16	13.18	18.1
1993	11.36	14.33	26.2
1994	10.36	13.48	30.1
1995	9.44	12.06	27.7
1996	9.64	12.29	27.4
1997	9.10	12.14	33.4
1998	8.28	10.53	27.1
1999	7.57	9.59	26.6
2000	6.81	9.11	33.7
2001	7.20	9.73	35.1
2002	7.66	9.67	26.3
Average Increase	-2.7	-2.0	3.8
Total Increase	-25.9	-20.3	50.5

Source: Statistics Canada, Labour Force Survey

Table 4a. Total Work Force, Nova Scotia and Canada

Year	Canada	Nova Scotia	Share (%)
1991	12,850,657	381,024	2.97
1992	12,759,972	370,366	2.90
1993	12,857,470	367,948	2.86
1994	13,111,748	373,319	2.85
1995	13,356,926	377,141	2.82
1996	13,462,599	378,077	2.81
1997	13,774,446	384,286	2.79
1998	14,140,370	398,907	2.82
1999	14,531,177	408,643	2.81
2000	14,909,680	419,537	2.81
2001	15,076,757	423,253	2.81
2002	15,411,834	428,358	2.78
Average Increase	1.7	1.1	-0.6
Total Increase	19.9	12.4	-6.3

Source: Statistics Canada, Labour Force Survey

Table 4b. Total Workforce, Canada and Nova Scotia

Year	Number Canada	Annual Increase	Nova Scotia	Annual Increase
1991	12,850,650		381,018	
1992	12,759,966	-0.7	370,362	-2.8
1993	12,857,465	0.8	367,941	-0.7
1994	13,111,741	2.0	373,313	1.5
1995	13,356,920	1.9	377,134	1.0
1996	13,462,594	0.8	378,072	0.2
1997	13,774,439	2.3	384,280	1.6
1998	14,140,365	2.7	398,901	3.8
1999	14,531,172	2.8	408,638	2.4
2000	14,909,673	2.6	419,531	2.7
2001	15,076,750	1.1	423,247	0.9
2002	15,411,827	2.2	428,353	1.2
Average Increase	1.67		1.07	
Total Increase	19.93		12.42	

Source: Statistics Canada, Labour Force Survey

Table 5a. Total Workforce by Type of Business, Nova Scotia

	Number				Allocation (%)			
Year	Public	Private	Self-employed	Total	Public	Private	Self-employed	Total
1991	100,129	232,872	48,017	381,018	26.3	61.1	12.6	100.0
1992	99,138	223,717	47,507	370,362	26.8	60.4	12.8	100.0
1993	98,138	219,448	50,355	367,941	26.7	59.6	13.7	100.0
1994	96,946	226,031	50,336	373,313	26.0	60.5	13.5	100.0
1995	95,041	228,889	53,204	377,134	25.2	60.7	14.1	100.0
1996	91,333	229,613	57,126	378,072	24.2	60.7	15.1	100.0
1997	90,580	233,661	60,039	384,280	23.6	60.8	15.6	100.0
1998	91,952	246,470	60,479	398,901	23.1	61.8	15.2	100.0
1999	91,790	256,644	60,204	408,638	22.5	62.8	14.7	100.0
2000	97,030	264,095	58,406	419,531	23.1	63.0	13.9	100.0
2001	95,964	271,839	55,444	423,247	22.7	64.2	13.1	100.0
2002	91,445	276,009	60,899	428,353	21.3	64.4	14.2	100.0
Average Increase	-0.8	1.6	2.2	1.1	-1.9	0.5	1.1	
Total Increase	-8.7	18.5	26.8	12.4	-18.8	5.4	12.8	

Source: Statistics Canada, Labour Force Survey.

Table 5b. Total Work Force by Type of Business, Canada

	Number				Allocation (%)			
Year	Public	Private	Self-employed	Total	Public	Private	Self-employed	Total
1991	2,738,379	8,224,906	1,887,365	12,850,650	21.3	64.0	14.7	100.0
1992	2,764,645	8,076,057	1,919,264	12,759,966	21.7	63.3	15.0	100.0
1993	2,745,090	8,085,328	2,027,047	12,857,465	21.4	62.9	15.8	100.0
1994	2,713,218	8,362,275	2,036,248	13,111,741	20.7	63.8	15.5	100.0
1995	2,657,455	8,601,686	2,097,779	13,356,920	19.9	64.4	15.7	100.0
1996	2,595,163	8,698,028	2,169,403	13,462,594	19.3	64.6	16.1	100.0
1997	2,555,482	8,865,280	2,353,677	13,774,439	18.6	64.4	17.1	100.0
1998	2,536,923	9,178,269	2,425,173	14,140,365	17.9	64.9	17.2	100.0
1999	2,683,475	9,384,824	2,462,873	14,531,172	18.5	64.6	16.9	100.0
2000	2,792,438	9,695,868	2,421,367	14,909,673	18.7	65.0	16.2	100.0
2001	2,821,766	9,945,808	2,309,176	15,076,750	18.7	66.0	15.3	100.0
2002	2,908,012	10,157,830	2,345,985	15,411,827	18.9	65.9	15.2	100.0
Average Increase	0.5	1.9	2.0	1.7	-1.1	0.3	0.3	
Total Increase	6.2	23.5	24.3	19.9	-11.5	3.0	3.6	

Source: Statistics Canada, Labour Force Survey.

Table 6a. Total Number of Full-time and Part-Time Jobs in Nova Scotia

	Number			Allocation (%)		
	Full-time	Part-time	Total	Full-time	Part-time	Total
1991	311,117	69,905	381,022	81.7	18.3	100
1992	299,946	70,418	370,364	81.0	19.0	100
1993	271,785	70,150	341,935	79.5	20.5	100
1994	298,437	74,880	373,317	79.9	20.1	100
1995	300,734	76,406	377,140	79.7	20.3	100
1996	301,558	76,518	378,076	79.8	20.2	100
1997	304,144	80,140	384,284	79.1	20.9	100
1998	320,386	78,520	398,906	80.3	19.7	100
1999	330,398	78,244	408,642	80.9	19.1	100
2000	341,191	78,344	419,535	81.3	18.7	100
2001	347,815	75,437	423,252	82.2	17.8	100
2002	347,295	81,061	428,356	81.1	18.9	
Average Increase	1.0	1.4	1.1	-0.1	0.3	
Total Increase	11.6	16.0	12.4	-0.7	3.1	

Source: Statistics Canada, Labour Force Survey.

Table 6b. Total Number of Full-time and Part-Time Jobs in Canada

	Number			Allocation (%)		
	Full-time	Part-time	Total	Full-time	Part-time	Total
1991	10,504,901	2,345,754	12,850,655	81.7	18.3	100
1992	10,376,736	2,383,234	12,759,970	81.3	18.7	100
1993	10,374,835	2,482,635	12,857,470	80.7	19.3	100
1994	10,616,989	2,494,758	13,111,747	81.0	19.0	100
1995	10,833,831	2,523,094	13,356,925	81.1	18.9	100
1996	10,883,004	2,579,595	13,462,599	80.8	19.2	100
1997	11,139,679	2,634,765	13,774,444	80.9	19.1	100
1998	11,466,568	2,673,801	14,140,369	81.1	18.9	100
1999	11,849,239	2,681,937	14,531,176	81.5	18.5	100
2000	12,208,115	2,701,563	14,909,678	81.9	18.1	100
2001	12,345,165	2,731,591	15,076,756	81.9	18.1	100
2002	12,528,152	2,883,682	15,411,834	81.3	18.7	100
Average Increase	1.6	1.9	1.7	-0.1	0.2	
Total Increase	19.3	22.9	19.9	-0.6	2.5	

Source: Statistics Canada, Labour Force Survey

Table 7a. CPI (all items), 1991 to 2001, Nova Scotia and Canada

1992=100	**Canada**	**Nova Scotia**
1991	98.5	99
1992	100	100
1993	101.8	101.7
1994	102	102.9
1995	104.2	104.4
1996	105.9	106
1997	107.6	108.2
1998	108.6	108.4
1999	110.5	110
2000	113.5	113.3
2001	116.4	114.5
Average Change	1.7	1.5
Total Change	18.2	15.7

Source: Statistics Canada, Prices Division

Table 7b. Consumer Price Index for Culture Goods and Services

Canada								**Total**	**Average**
								Change	**Change**
CPI 2001=100	**1992**	**1996**	**1997**	**1998**	**1999**	**2000**	**2001**	**91-01**	**91-01**
Culture Activities and Events	76.5	86.1	88.0	90.9	93.9	96.9	100.0	30.8	3.0
Culture Equipment	106.9	104.6	103.8	103.1	102.5	101.8	100.0	-6.4	-0.7
All-items(10)	85.9	91.0	92.4	93.3	94.9	97.5	100.0	16.4	1.7

Source: Statistics Canada, Prices Division

Table 8. Personal Income per Capita (Constant 2001 $)

Year	Canada	Annual Increase	Nova Scotia	Annual Increase	Gap (%)
1991	25,519		22,228		-12.9
1992	25,459	-0.2	22,356	0.6	-12.2
1993	25,219	-0.9	22,164	-0.9	-12.1
1994	25,404	0.7	22,266	0.5	-12.4
1995	25,578	0.7	22,261	0.0	-13.0
1996	25,455	-0.5	21,923	-1.5	-13.9
1997	25,812	1.4	22,356	2.0	-13.4
1998	26,516	2.7	23,249	4.0	-12.3
1999	27,063	2.1	23,953	3.0	-11.5
2000	27,960	3.3	24,460	2.1	-12.5
2001	28,076	0.4	24,623	0.7	-12.3
Average Increase	1.0		1.0		
Total Increase	10.0		10.8		

Source: Statistics Canada, National and Provincial Accounts.

Table 9a. Personal Disposable Income Per Capita (Constant 2001 $)

Year	Canada	Nova Scotia	Gap (%)
1991	19,920	17,775	-10.8
1992	19,827	17,871	-9.9
1993	19,717	17,886	-9.3
1994	19,718	17,861	-9.4
1995	19,773	17,828	-9.8
1996	19,550	17,482	-10.6
1997	19,704	17,788	-9.7
1998	20,154	18,372	-8.8
1999	20,607	18,819	-8.7
2000	21,254	19,195	-9.7
2001	21,425	19,397	-9.5
Average Increase	0.7	0.9	
Total Increase	7.6	9.1	

Source: Statistics Canada, National and Provincial Accounts.

Table 9b. Transfers to Government as a Share (%) of Personal Income by Province

Year	Canada	Nova Scotia	Gap (%)
1991	21.9	20.0	-8.7
1992	22.1	20.1	-9.3
1993	21.8	19.3	-11.5
1994	22.4	19.8	-11.6
1995	22.7	19.9	-12.3
1996	23.2	20.3	-12.7
1997	23.7	20.4	-13.7
1998	24.0	21.0	-12.6
1999	23.9	21.4	-10.2
2000	24.0	21.5	-10.3
2001	23.7	21.2	-10.4
Average Increase	0.8	0.6	
Total Increase	8.0	6.0	

Source: Statistics Canada, National and Provincial Accounts

Table 10. Personal Savings, Canada and Nova Scotia

Personal Savings Per Capita				Personal Savings as a Share (%) of Disposable Income		
Year	Canada	Nova Scotia	Gap (%)	Canada	Nova Scotia	Gap (%)
1991	2,642	1,997	-24.4	13.26	11.23	-15.3
1992	2,579	2,065	-19.9	13.01	11.56	-11.2
1993	2,337	2,047	-12.4	11.85	11.45	-3.4
1994	1,864	1,620	-13.1	9.45	9.07	-4.1
1995	1,821	1,520	-16.6	9.21	8.52	-7.5
1996	1,372	1,007	-26.6	7.02	5.76	-17.9
1997	960	815	-15.1	4.87	4.58	-6.0
1998	978	915	-6.5	4.85	4.98	2.6
1999	846	694	-18.0	4.11	3.69	-10.2
2000	1,014	555	-45.3	4.77	2.89	-39.4
2001	979	581	-40.6	4.57	3.00	-34.4
Average Increase	-9.4	-11.6		-10.1	-12.4	
Total Increase	-62.9	-70.9		-65.5	-73.3	

Source: Statistics Canada, National and Provincial Accounts.

Table 11. Bank Rates, Canada, 1991 to 2001

January	1991	1993	1995	1997	1999	2001	Total Change 91-01	Average Change 91-01
Bank Rate	10.88	6.81	8.38	3.25	5.25	5.75	-6.2	-47.2
Government of Canada bond yields: long term	10.15	8.51	9.40	7.38	5.23	5.72	-5.6	-43.6
Chartered bank - Guaranteed Investment Certificates: 1 year	9.5	5.50	7.38	2.38	3.53	3.73	-8.9	-60.7
Chartered bank - Guaranteed Investment Certificates: 5 year	9.75	6.75	8.63	4.88	4.18	4.58	-7.3	-53.0
Real return bonds, long-term	4.36	4.60	5.03	4.19	4.10	3.36	-2.6	-22.9
First coupon of Canada Savings Bonds	10.75	6.00	5.75	3.00	4.00	4.85	-7.7	-54.9

Source: Statistics Canada, National Accounts.

Table 12a. Consumer Credit, Canada, 1991 to 2001

			$000,000,000				Total Change	Average Change
Indicators	**1991**	**1993**	**1995**	**1997**	**1999**	**2001**	**91-01**	**91-01**
Consumer Credit	99.4	104.6	116.8	134.1	156.0	180.9	82.0	6.2

Source: Statistics Canada, National Accounts.

Table 12b. Transfers to Corporations as a Share (%) of Disposable Income

Year	Canada	Nova Scotia
1991	2.26	2.99
1992	1.74	2.72
1993	1.43	1.89
1994	1.47	1.59
1995	1.87	1.60
1996	1.73	2.16
1997	1.38	2.03
1998	1.50	1.62
1999	1.62	1.83
2000	1.82	2.00
2001	1.94	2.40
Average Increase	-1.5	2.6
Total Increase	-14.4	-19.9

Source: Statistics Canada, National and Provincial Accounts.

Table 13a. Population Growth, Nova Scotia, 1991 to 2001

	Number ('000,000)					Allocation (%)				
	0-14 years	15-24 years	25-64 years	65 and over	Total	0-14 years	15-24 years	25-64 years	65 and over	Total
1991	0.186	0.138	0.477	0.114	0.915	20.3	15.1	52.1	12.5	100.0
1992	0.186	0.135	0.482	0.116	0.919	20.2	14.7	52.5	12.6	100.0
1993	0.186	0.134	0.488	0.117	0.924	20.1	14.5	52.8	12.7	100.0
1994	0.185	0.132	0.492	0.118	0.926	19.9	14.2	53.1	12.8	100.0
1995	0.183	0.130	0.496	0.119	0.928	19.7	14.0	53.5	12.8	100.0
1996	0.182	0.128	0.500	0.121	0.931	19.6	13.8	53.7	12.9	100.0
1997	0.180	0.127	0.505	0.122	0.935	19.3	13.6	54.1	13.0	100.0
1998	0.177	0.126	0.509	0.123	0.936	19.0	13.5	54.4	13.1	100.0
1999	0.175	0.126	0.515	0.124	0.940	18.6	13.4	54.8	13.2	100.0
2000	0.172	0.127	0.518	0.125	0.941	18.2	13.5	55.0	13.3	100.0
2001	0.168	0.127	0.522	0.126	0.943	17.8	13.4	55.4	13.4	100.0
Average Change	-1.0	-0.8	0.9	1.0	0.3	-1.3	-1.1	0.6		
Total Change	-9.6	-8.1	9.4	10.2	3.0	-12.3	-10.8	6.2		

Source: Statistics Canada, Annual Demographic Statistics.

Table 13b. Population Growth, Canada, 1991 to 2001

	Number ('000,000)					Allocation (%)				
	0-14 years	15-24 years	25-64 years	65 and over	Total	0-14 years	15-24 years	25-64 years	65 and over	Total
1991	5.790	4.016	15.008	3.217	28.031	20.7	14.3	53.5	11.5	100.0
1992	5.870	4.000	15.211	3.296	28.377	20.7	14.1	53.6	11.6	100.0
1993	5.925	3.986	15.421	3.371	28.703	20.6	13.9	53.7	11.7	100.0
1994	5.961	3.991	15.643	3.440	29.036	20.5	13.7	53.9	11.8	100.0
1995	5.977	4.001	15.864	3.512	29.354	20.4	13.6	54.0	12.0	100.0
1996	5.992	4.024	16.075	3.582	29.672	20.2	13.6	54.2	12.1	100.0
1997	5.985	4.054	16.289	3.658	29.987	20.0	13.5	54.3	12.2	100.0
1998	5.959	4.084	16.476	3.729	30.248	19.7	13.5	54.5	12.3	100.0
1999	5.917	4.125	16.667	3.791	30.499	19.4	13.5	54.6	12.4	100.0
2000	5.876	4.159	16.880	3.854	30.770	19.1	13.5	54.9	12.5	100.0
2001	5.842	4.196	17.125	3.918	31.082	18.8	13.5	55.1	12.6	100.0
Average Change	0.1	0.4	1.3	2.0	1.0	-0.9	-0.6	0.3		
Total Change	0.9	4.5	14.1	21.8	10.9	-9.0	-5.8	2.9		

Source: Statistics Canada, Annual Demographic Statistics

Table 14a. Personal expenditures on consumer goods and services (Constant 2001 $)

Year	Canada	Annual Increase	Nova Scotia	Annual Increase
1991	470,698		13,884	
1992	478,598	1.7	14,136	1.8
1993	489,634	2.3	14,294	1.1
1994	508,802	3.9	14,704	2.9
1995	514,870	1.2	14,691	-0.1
1996	528,061	2.6	14,937	1.7
1997	552,462	4.6	15,526	3.9
1998	569,319	3.1	15,956	2.8
1999	590,905	3.8	16,611	4.1
2000	609,268	3.1	17,051	2.6
2001	620,777	1.9	17,207	0.9
Average Increase	2.8		2.2	
Total Increase	31.9		23.9	

Source: Statistics Canada, National and Provincial Accounts

Table 14b. Personal Expenditure on Consumer Goods and Services per Capita (Constant 2001 $)

Year	**Canada**	**Nova Scotia**	**Gap (%)**
1991	16,792	15,173	-9.6
1992	16,866	15,376	-8.8
1993	17,059	15,475	-9.3
1994	17,524	15,874	-9.4
1995	17,540	15,836	-9.7
1996	17,796	16,040	-9.9
1997	18,424	16,613	-9.8
1998	18,822	17,046	-9.4
1999	19,374	17,676	-8.8
2000	19,801	18,116	-8.5
2001	19,972	18,253	-8.6
Average Increase	1.7	1.9	
Total Increase	18.9	20.3	

Source: Statistics Canada, National and Provincial Accounts

Table 15a. Average Annual Expenditures per Household, Nova Scotia

Spending on Goods and Services	1996	1997	1998	1999	2000	2001	Average Change 96-01	Total Change 96-01
Food	5,357	5,112	5,330	5,256	5,552	5,634	1.0	5.2
Shelter	6,928	8,124	8,140	8,197	8,771	9,263	6.0	33.7
Household Operation	2,333	2,333	2,421	2,398	2,413	2,541	1.7	8.9
Household Furnishings and Equipment	1,062	1,195	1,226	1,287	1,400	1,439	6.3	35.5
Clothing	1,820	1,873	1,874	1,884	2,047	2,003	1.9	10.1
Transportation	5,581	5,501	5,873	6,437	6,886	6,976	4.6	25.0
Health Care	948	1,081	1,129	1,172	1,328	1,348	7.3	42.2
Personal Care	786	580	589	595	664	859	1.8	9.3
Informatics	279	293	275	288	365	440	9.5	57.7
Education	594	716	589	656	747	725	4.1	22.1
Leisure								
- Recreation & Sport	988	951	924	932	1,286	1,426	7.6	44.3
- Culture Equipment	419	396	426	430	505	443	1.1	5.7
- Culture Goods & Services	995	1,026	1,067	1,107	1,157	1,231	4.3	23.7
- Sub-total: Leisure	2,402	2,373	2,417	2,469	2,948	3,100	5.2	29.1
Tobacco and Alcoholic Beverages	1,101	1,069	1,263	1,183	1,240	1,257	2.7	14.2
Games of Chance Expense(net)	231	251	254	343	273	254	1.9	10.0
Personal Insurance and Pension	2,280	2,487	2,405	2,672	2,711	2,810	4.3	23.2
Miscellaneous expenditures	1,047	630	596	720	765	673	-8.5	-35.7
Gifts of Money and Contributions	1,561	1,038	1,074	1,546	1,150	1,066	-7.3	-31.7
Total	34,310	34,656	35,455	37,103	39,260	40,388	3.3	17.7
Allocation (%)								
Food	15.6	14.8	15.0	14.2	14.1	13.9	-2.2	-10.7
Shelter	20.2	23.4	23.0	22.1	22.3	22.9	2.6	13.6
Household Operation	6.8	6.7	6.8	6.5	6.1	6.3	-1.5	-7.5
Household Furnishings and Equipment	3.1	3.4	3.5	3.5	3.6	3.6	2.9	15.1
Clothing	5.3	5.4	5.3	5.1	5.2	5.0	-1.3	-6.5
Transportation	16.3	15.9	16.6	17.3	17.5	17.3	1.2	6.2
Health Care	2.8	3.1	3.2	3.2	3.4	3.3	3.9	20.8
Personal Care	2.3	1.7	1.7	1.6	1.7	2.1	-1.5	-7.2
Informatics	0.8	0.8	0.8	0.8	0.9	1.1	6.0	34.0
Education	1.7	2.1	1.7	1.8	1.9	1.8	0.7	3.7
Leisure								
- Recreation & Sport	2.9	2.7	2.6	2.5	3.3	3.5	4.2	22.6
- Culture Equipment	1.2	1.1	1.2	1.2	1.3	1.1	-2.1	-10.2
- Culture Goods & Services	2.9	3.0	3.0	3.0	2.9	3.0	1.0	5.1
- Sub-total: Leisure	7.0	6.8	6.8	6.7	7.5	7.7	1.9	9.6
Tobacco and Alcoholic Beverages	3.2	3.1	3.6	3.2	3.2	3.1	-0.6	-3.0
Games of Chance Expense(net)	0.7	0.7	0.7	0.9	0.7	0.6	-1.4	-6.6
Personal Insurance and Pension	6.6	7.2	6.8	7.2	6.9	7.0	0.9	4.7
Miscellaneous expenditures	3.1	1.8	1.7	1.9	1.9	1.7	-11.4	-45.4
Gifts of Money and Contributions	4.5	3.0	3.0	4.2	2.9	2.6	-10.3	-42.0
Total	100.0	100.0	100.0	100.0	100.0	100.0		

Source: Statistics Canada, Survey of Household Expenditures

Table 15b. Average Annual Expenditures per Household, Canada

Spending on Goods and Services	1996	1997	1998	1999	2000	2001	Average Change 96-01	Total Change 96-01
Food	5,960	5,703	5,880	6,101	6,217	6,438	1.6	8.0
Shelter	8,477	9,869	10,092	10,243	10,498	10,984	5.3	29.6
Household Operation	2,252	2,255	2,314	2,343	2,426	2,492	2.0	10.7
Household Furnishings and Equipment	1,203	1,267	1,395	1,400	1,463	1,558	5.3	29.5
Clothing	2,115	2,182	2,201	2,325	2,351	2,398	2.5	13.4
Transportation	6,063	6,229	6,393	6,905	7,613	7,648	4.8	26.1
Health Care	1,006	1,153	1,191	1,263	1,357	1,420	7.1	41.2
Personal Care	835	664	693	708	740	960	2.8	15.0
Informatics	315	326	367	393	454	480	8.8	52.4
Education	488	585	601	673	733	802	10.4	64.3
Leisure								
- Recreation & Sport	1,219	1,311	1,403	1,383	1,467	1,651	6.3	35.4
- Culture Equipment	438	459	472	463	499	539	4.2	23.1
- Culture Goods & Services	1,100	1,133	1,201	1,240	1,289	1,357	4.3	23.4
- Sub-total: Leisure	2,757	2,903	3,076	3,086	3,255	3,547	5.2	28.7
Tobacco and Alcoholic Beverages	1,146	1,139	1,214	1,181	1,218	1,313	2.8	14.6
Games of Chance Expense(net)	264	247	249	267	261	267	0.2	1.1
Personal Insurance and Pension	2,598	2,783	2,802	2,839	3,135	3,125	3.8	20.3
Miscellaneous expenditures	1,141	767	784	825	798	835	-6.1	-26.8
Gifts of Money and Contributions	1,700	1,240	1,144	1,362	1,302	1,259	-5.8	-25.9
Total	38,320	39,312	40,396	41,914	43,821	45,526	3.5	18.8
Allocation (%)	**1996**	**1997**	**1998**	**1999**	**2000**	**2001**		
Food	15.6	14.5	14.6	14.6	14.2	14.1	-1.9	-9.1
Shelter	22.1	25.1	25.0	24.4	24.0	24.1	1.8	9.1
Household Operation	5.9	5.7	5.7	5.6	5.5	5.5	-1.4	-6.9
Household Furnishings and Equipment	3.1	3.2	3.5	3.3	3.3	3.4	1.7	9.0
Clothing	5.5	5.6	5.4	5.5	5.4	5.3	-0.9	-4.6
Transportation	15.8	15.8	15.8	16.5	17.4	16.8	1.2	6.2
Health Care	2.6	2.9	2.9	3.0	3.1	3.1	3.5	18.8
Personal Care	2.2	1.7	1.7	1.7	1.7	2.1	-0.7	-3.2
Informatics	0.8	0.8	0.9	0.9	1.0	1.1	5.1	28.3
Education	1.3	1.5	1.5	1.6	1.7	1.8	6.7	38.3
Leisure								
- Recreation & Sport	3.2	3.3	3.5	3.3	3.3	3.6	2.7	14.0
- Culture Equipment	1.1	1.2	1.2	1.1	1.1	1.2	0.7	3.6
- Culture Goods & Services	2.9	2.9	3.0	3.0	2.9	3.0	0.8	3.8
- Sub-total: Leisure	7.2	7.4	7.6	7.4	7.4	7.8	1.6	8.3
Tobacco and Alcoholic Beverages	3.0	2.9	3.0	2.8	2.8	2.9	-0.7	-3.6
Games of Chance Expense(net)	0.7	0.6	0.6	0.6	0.6	0.6	-3.2	-14.9
Personal Insurance and Pension	6.8	7.1	6.9	6.8	7.2	6.9	0.2	1.2
Miscellaneous expenditures	3.0	2.0	1.9	2.0	1.8	1.8	-9.2	-38.4
Gifts of Money and Contributions	4.4	3.2	2.8	3.2	3.0	2.8	-9.0	-37.7
Total	100.0	100.0	100.0	100.0	100.0	100.0		

Source: Statistics Canada, Survey of Household Expenditures

Table 16a. Average Household Income, Canada and Nova Scotia

	Canada	Annual Increase	Nova Scotia	Annual Increase	Income Gap Nova Scotia
1996	51,631		44,584		-13.6
1997	52,384	1.5	44,147	-1.0	-15.7
1998	54,317	3.7	45,151	2.3	-16.9
1999	55,799	2.7	47,714	5.7	-14.5
2000	58,363	4.6	50,593	6.0	-13.3
2001	60,681	4.0	50,165	-0.8	-17.3
Average Increase	1.6		1.2		
Total Increase	17.5		12.5		

Source: Statistics Canada, Survey of Household Expenditures.

Table 16b. Average Household Disposable Income, Canada and Nova Scotia

	Canada	Nova Scotia	Gap
1996	40,885	36,496	-10.7
1997	41,750	36,336	-13.0
1998	52,797	43,767	-17.1
1999	54,187	46,159	-14.8
2000	46,351	41,232	-11.0
2001	48,463	41,498	-14.4
Average Increase	1.7	1.3	
Total Increase	18.5	13.7	

Source: Statistics Canada, Survey of Household Expenditures.

Table 17. Average Household Spending on Culture, Canada and Nova Scotia

Culture (excluding equipment)	**Canada**	**Nova Scotia**	**Gap**
1996	1,100	995	-9.5
1997	1,133	1,026	-9.4
1998	1,201	1,068	-11.1
1999	1,240	1,107	-10.7
2000	1,289	1,157	-10.2
2001	1,357	1,231	-9.3
Average Increase	2.1	2.2	
Total Increase	23.4	23.7	
Culture (including equipment)	**Canada**	**Nova Scotia**	**Gap**
1996	1,538	1,414	-8.1
1997	1,592	1,422	-10.7
1998	1,673	1,493	-10.8
1999	1,703	1,537	-9.7
2000	1,788	1,662	-7.0
2001	1,896	1,674	-11.7
Average Increase	2.1	1.7	
Total Increase	23.3	18.4	

Source: Statistics Canada, Survey of Household Expenditures

Table 18a. Average Annual Spending on Culture Goods and Services, Nova Scotia

Culture Goods and Services	1996	1997	1998	1999	2000	2001	Average Change 96-01	Total Change 96-01
Original works of art	19	18	27	18	28	38	14.9	100.0
Antiques	0	10	22	0	0	10	***	***
Decorative ware	42	21	26	30	29	32	-5.3	-23.8
Unallocated	4	0	1	6	4	0	-100.0	***
Sub-total: visual arts	65	49	76	54	61	80	4.2	23.1
Collector's items (e.g. stamps, coins)	14	19	20	21	28	15	1.4	7.1
CDs, tapes, videos, and video disks	129	102	106	101	93	120	-1.4	-7.0
Rental of videotapes and video disks	87	92	108	89	97	95	1.8	9.2
Movie theatres	53	56	60	68	79	79	8.3	49.1
Live performing arts	34	39	41	37	36	43	4.8	26.5
Admission to other activities and venues	16	0	0	0	0	0	-100.0	***
Admission to museums and other activities	13	25	26	27	26	28	16.6	115.4
Rental of cablevision and satellite services	253	278	313	339	381	413	10.3	63.2
Newspapers	107	119	108	119	106	99	-1.5	-7.5
Magazines and periodicals	46	59	63	61	55	58	4.7	26.1
Books and pamphlets (1)	66	78	68	80	87	87	5.7	31.8
Textbooks	81	71	63	73	65	73	-2.1	-9.9
Other printed material (2)	5	6	8	7	7	7	7.0	40.0
Services related to reading materials	6	9	9	8	9	7	3.1	16.7
Unallocated	1	0	0	-1	1	0	-100.0	***
Sub-total: reading material (less textbooks)	231	271	256	274	265	258	2.2	11.7
Photographic services	19	24	26	24	26	27	7.3	42.1
Total	995	1,026	1,095	1,107	1,157	1,231	4.3	23.7
Constant 2001 $	1,155	1,166	1,205	1,179	1,194	1,231	1.3	6.6

*** Not applicable.

(1) Excludes textbooks
(2) Includes maps, sheet music, etc.

Source: Statistics Canada, Survey of Household Expenditures

Table 18b. Average Annual Spending on Culture Goods and Services, Canada

Culture Goods and Services	1996	1997	1998	1999	2000	2001	Average Change 96-01	Total Change 96-01
Original works of art	36	32	47	35	41	46	5.0	27.8
Antiques	8	8	15	11	12	14	11.8	75.0
Decorative ware	48	28	32	31	42	36	-5.6	-25.0
Unallocated	-1	0	0	0	-1	1	***	***
Sub-total: visual arts	91	68	94	77	94	97	1.3	6.6
Collector's items (e.g. stamps, coins)	14	20	18	22	21	18	5.2	28.6
CDs, tapes, videos, and video disks	146	121	125	126	114	141	-0.7	-3.4
Rental of videotapes and video disks	92	95	102	100	98	100	1.7	8.7
Movie theatres	58	73	77	90	97	100	11.5	72.4
Live performing arts	61	69	66	66	73	71	3.1	16.4
Admission to other activities and venues	17	0	0	0	0	0	-100.0	***
Admission to museums and other activities	17	31	32	33	34	32	13.5	88.2
Rental of cablevision and satellite services	260	281	307	333	360	398	8.9	53.1
Newspapers	109	112	108	107	107	105	-0.7	-3.7
Magazines and periodicals	51	63	65	62	61	59	3.0	15.7
Books and pamphlets (1)	76	81	85	89	90	95	4.6	25.0
Textbooks	67	74	78	89	93	96	7.5	43.3
Other printed material (2)	6	7	7	7	7	8	5.9	33.3
Services related to reading materials	10	11	10	10	10	9	-2.1	-10.0
Unallocated	0	1	1	0	0	0	***	***
Sub-total: reading material (less textbooks)	252	275	276	275	275	276	1.8	9.5
Photographic services	25	26	26	29	30	28	2.3	12.0
Total	1,100	1,133	1,026	1,240	1,289	1,357	4.3	23.4
Constant 2001 $	1,277	1,288	1,129	1,321	1,330	1,357	1.2	6.3

*** Not applicable.

Source: Statistics Canada, Survey of Household Expenditures

Table 19a. Total Annual Spending on Leisure, Nova Scotia

($000,000)	**1996**	**1997**	**1998**	**1999**	**2000**	**2001**	**Average Change 96-01**	**Total Change 96-01**
Personal Expenditures on Goods and Services	13,590	14,352	14,887	15,769	16,626	17,207	4.8	26.6
Estimated Leisure Spending								
- Culture Activities and events	394	425	448	470	490	524	5.9	33.1
- Culture Equipment	166	164	179	183	214	189	2.6	13.7
- Sub-total Culture	560	589	627	653	704	713	5.0	27.3
- Recreation and sport	391	394	388	396	545	608	9.2	55.2
- Total leisure	951	983	1,015	1,049	1,248	1,321	6.8	38.8

Source: Statistics Canada, Survey of Household Expenditures

Table 19b. Total Annual Spending on Leisure, Canada

($000,000)	**1996**	**1997**	**1998**	**1999**	**2000**	**2001**	**Average Change 96-01**	**Total Change 96-01**
Personal Expenditures on Goods and Services	480,427	510,695	531,169	560,954	594,089	620,777	5.3	29.2
Estimated Leisure Spending								
- Culture Activities and events	13,791	14,719	15,792	16,595	17,475	18,504	6.1	34.2
- Culture Equipment	5,491	5,963	6,206	6,197	6,765	7,350	6.0	33.8
- Sub-total Culture	19,282	20,681	21,998	22,792	24,240	25,853	6.0	34.1
- Recreation and sport	15,283	17,031	18,448	18,509	19,888	22,512	8.1	47.3
- Total leisure	34,565	37,712	40,446	41,301	44,129	48,366	6.9	39.9

Source: Statistics Canada, Survey of Household Expenditures

Table 20a. Average Participation Rate to Culture Activities and Events, Canada and Nova Scotia

	Participation Rate (%)			Relative
Province	1992	1998	Net change	change
Canada	30.5	28.9	-1.6	-5.3
Nova Scotia	32.2	31.0	-1.2	-3.7

Source: Statistics Canada, General Social Survey

Table 20b. Average Participation Rate to Culture Activities by Age, Canada

Average participation rate (%)	1992	1998	Net change	Relative change
All ages	30.5	28.9	-1.6	-5.3
15-19	36.2	35.4	-0.8	-2.2
20-24	34.9	33.1	-1.7	-5.0
25-34	32.9	30.9	-2.0	-6.1
35-44	33.8	30.2	-3.6	-10.6
45-59	30.4	28.9	-1.5	-5.0
60 +	22.6	20.8	-1.8	-8.0

Source: Statistics Canada, General Social Survey

Table 20c. Average Participation Rate to Culture Activities by Income, Canada

Average participation rate (%)	1992	1998	Net change	Relative change
Total	30.5	28.9	-1.6	-5.3
<$20,000	29.5	30.5	1.0	3.2
20K-30K	31.1	30.9	-0.1	-0.4
30K-40K	33.0	33.1	0.1	0.3
40K-50K	34.9	33.8	-1.1	-3.2
50K-60K	38.4	35.1	-3.3	-8.7
60K-80K	39.5	37.6	-1.9	-4.8
>80K	42.7	41.7	-1.0	-2.4

Source: Statistics Canada, General Social Survey

Table 21. Culture Spending by Tourists in Canada

Canadian Market ($000,000)	**2000**	**2001**	**Change**
Foreign Tourists to Canada			
- US Tourists in Canada	653.4	782.2	19.7
- Overseas Tourists in Canada	374.0	280.3	-25.1
- Total	1,027.4	1,062.4	3.4
Domestic Travel by Canadians	582.4	601.0	3.2
Total Domestic Market	1,609.8	1,663.4	3.3
Allocation (%)			
US Tourists in Canada	40.6	47.0	15.9
Overseas Tourists in Canada	23.2	16.8	-27.5
Domestic Travel by Canadians	36.2	36.1	-0.1
Total Domestic Market	100.0	100.0	

Source: Statistics Canada, Culture Statistics Program.

Table 22a. Government Total Expenditures on Culture[1], Canada

Canada $000,000	**Current $**	**Annual Increase**
1991-92	6,066.0	
1992-93	6,210.4	2.4
1993-94	6,173.8	-0.6
1994-95	6,169.6	-0.1
1995-96	6,145.1	-0.4
1996-97	5,961.1	-3.0
1997-98	5,960.2	0.0
1998-99	6,187.7	3.8
1999-00	6,340.5	2.5
2000-01	6,711.6	5.9
2001-02	7,180.2	7.0
Average Increase	1.7	
Total Increase	18.4	

[1] Municipal spending is on a calendar year basis.

Source: Statistics Canada, Culture Statistics Program.

Table 22b. Government Spending on Culture in Canada by Level of Government

Canada $000,000	Federal	Annual Increase	Provincial	Annual Increase	Municipal	Annual Increase	Tri-level	Annual Increase
1991-92	2,884.0		1,919.2		1,262.8		6,066.0	
1992-93	2,883.1	0.0	1,964.3	2.3	1,363.1	7.9	6,210.4	2.4
1993-94	2,831.5	-1.8	1,928.8	-1.8	1,413.4	3.7	6,173.8	-0.6
1994-95	2,875.7	1.6	1,867.8	-3.2	1,426.1	0.9	6,169.6	-0.1
1995-96	2,923.3	1.7	1,801.5	-3.6	1,420.3	-0.4	6,145.1	-0.4
1996-97	2,776.3	-5.0	1,741.7	-3.3	1,443.1	1.6	5,961.1	-3.0
1997-98	2,660.9	-4.2	1,737.4	-0.2	1,561.9	8.2	5,960.2	0.0
1998-99	2,817.1	5.9	1,922.7	10.7	1,448.0	-7.3	6,187.7	3.8
1999-00	2,817.7	0.0	1,987.2	3.4	1,535.6	6.1	6,340.5	2.5
2000-01	2,954.8	4.9	2,096.5	5.5	1,660.3	8.1	6,711.6	5.9
2001-02	3,216.9	8.9	2,149.7		1,813.6	9.2	7,180.2	7.0
Average Increase	1.1		1.1		3.7		1.7	
Total Increase	11.5		12.0		43.6		18.4	

Source: Statistics Canada, Culture Statistics Program.

Table 23a. Government Spending on Culture for Nova Scotia

$000,000	Federal	Annual Increase	Provincial	Annual Increase	Municipal	Annual Increase	Tri-level	Annual Increase
1991-92	90.7		55.3		28.3		174.3	
1992-93	87.4	-3.6	55.9	1.1	25.8	-8.8	169.1	-3.0
1993-94	87.0	-0.5	58.1	3.9	32.2	24.8	177.3	4.8
1994-95	81.3	-6.6	54.6	-6.0	29.3	-9.0	165.2	-6.8
1995-96	85.8	5.5	53.2	-2.6	34.3	17.1	173.2	4.9
1996-97	86.0	0.3	54.9	3.3	31.8	-7.2	172.7	-0.3
1997-98	88.4	2.8	59.1	7.7	30.2	-5.1	177.7	2.9
1998-99	93.0	5.2	67.5	14.2	31.7	4.9	192.2	8.1
1999-00	89.5	-3.8	68.1	0.9	33.9	6.9	191.5	-0.4
2000-01	89.2	-0.3	60.3	-11.4	36.8	8.7	186.4	-2.7
2001-02	99.6	11.7	59.3	-1.6	39.9	8.4	198.9	6.7
Average Increase	0.9		0.7		3.5		1.3	
Total Increase	9.9		7.3		41.0		14.1	
Average Spending	88.9		58.8		32.2		179.9	

Source: Statistics Canada, Culture Statistics Program.

Table 23b. Tri-Level Government Spending on Culture per Capita, Nova Scotia

	Nova Scotia	Canada	Gap (%)
1996-97	185	201	-7.7
1997-98	190	199	-4.3
1998-99	205	205	0.4
1999-00	203	208	-2.1
2000-01	198	218	-9.3
2001-02	211	231	-8.6
Average Increase	2.6	2.8	2.3
Total Increase	13.7	14.9	12.1

Table 24a. Federal Government Operating and Capital Expenditures on Culture, Canada and Nova Scotia

$000,000	Canada	Annual Increase	Nova Scotia	Annual Increase	Share (%)
1991-92	2,449.8		78.4		3.20
1992-93	2,444.1	-0.2	77.2	-1.5	3.16
1993-94	2,424.7	-0.8	75.0	-3.0	3.09
1994-95	2,481.0	2.3	71.1	-5.2	2.86
1995-96	2,550.0	2.8	70.9	-0.3	2.78
1996-97	2,348.4	-7.9	70.6	-0.3	3.01
1997-98	2,215.7	-5.7	68.7	-2.7	3.10
1998-99	2,303.9	4.0	65.8	-4.2	2.86
1999-00	2,254.6	-2.1	71.6	8.8	3.18
2000-01	2,378.1	5.5	73.5	2.6	3.09
2001-02	2,547.4	7.1	77.5	5.6	3.04
Average Increase	0.4		-0.1		-0.5
Total Increase	4.0		-1.1		-4.9

Source: Statistics Canada, Culture Statistics Program.

Table 24b. Provincial government operating and capital expenditures on culture, Canada and Nova Scotia

$000,000	Canada	Annual Increase	Nova Scotia	Annual Increase	Share (%)
1991-92	768.6		16.2		2.11
1992-93	799.9	4.1	16.6	2.2	2.07
1993-94	765.2	-4.3	17.8	7.2	2.32
1994-95	756.6	-1.1	14.3	-19.2	1.89
1995-96	722.7	-4.5	14.3	-0.4	1.98
1996-97	704.2	-2.6	15.7	10.2	2.24
1997-98	704.9	0.1	16.3	3.5	2.31
1998-99	728.5	3.3	20.7	26.9	2.84
1999-00	740.7	1.7	18.1	-12.7	2.44
2000-01	782.4	5.6	17.1	-5.3	2.19
2001-02	796.0	1.7	15.8	-7.4	1.99
Average Increase	0.4		-0.2		-0.6
Total Increase	3.6		-2.3		-5.6

Source: Statistics Canada, Culture Statistics Program.

Table 24c. Federal Government Grants, Canada and Nova Scotia

$000,000	Canada	Annual Increase	Nova Scotia	Annual Increase	Share (%)
1991-92	434.3		12.3		2.84
1992-93	439.0	1.1	10.1	-17.8	2.31
1993-94	406.8	-7.3	12.1	19.1	2.97
1994-95	394.7	-3.0	10.2	-15.2	2.59
1995-96	373.3	-5.4	14.9	45.8	3.99
1996-97	427.9	14.6	15.4	3.2	3.60
1997-98	445.2	4.0	19.7	28.2	4.43
1998-99	513.2	15.3	27.1	37.7	5.29
1999-00	563.1	9.7	17.9	-34.2	3.17
2000-01	576.7	2.4	15.8	-11.7	2.73
2001-02	669.5	16.1	22.1	40.2	3.30
Average Increase	4.4		6.0		1.5
Total Increase	54.2		79.2		16.2

Source: Statistics Canada, Culture Statistics Program.

Table 24d. Provincial Government Grants, Canada and Nova Scotia

$000,000	Canada	Annual Increase	Nova Scotia	Annual Increase	Share (%)
1991-92	1,150.6		39.1		3.39
1992-93	1,164.4	1.2	39.4	0.8	3.38
1993-94	1,163.6	-0.1	40.3	2.5	3.47
1994-95	1,111.2	-4.5	40.2	-0.3	3.62
1995-96	1,078.8	-2.9	38.9	-3.4	3.60
1996-97	1,037.5	-3.8	39.1	0.7	3.77
1997-98	1,032.5	-0.5	42.8	9.3	4.15
1998-99	1,194.2	15.7	46.8	9.4	3.92
1999-00	1,246.5	4.4	50.0	6.9	4.01
2000-01	1,314.1	5.4	43.2	-13.6	3.29
2001-02	1,353.7	3.0	43.5	0.7	3.21
Average Increase	1.6		1.1		-0.5
Total Increase	17.7		11.4		-5.3

Source: Statistics Canada, Culture Statistics Program.

Table 24e. Federal and Provincial Government Grants, Canada and Nova Scotia

$000,000	Canada	Annual Increase	Nova Scotia	Annual Increase	Share (%)
1991-92	1,584.8		51.4		3.24
1992-93	1,603.3	1.2	49.5	-3.7	3.09
1993-94	1,570.4	-2.1	52.4	5.9	3.34
1994-95	1,505.9	-4.1	50.5	-3.7	3.35
1995-96	1,452.1	-3.6	53.8	6.6	3.70
1996-97	1,465.4	0.9	54.5	1.4	3.72
1997-98	1,477.7	0.8	62.5	14.6	4.23
1998-99	1,707.4	15.5	74.0	18.3	4.33
1999-00	1,809.6	6.0	67.9	-8.2	3.75
2000-01	1,890.8	4.5	59.0	-13.1	3.12
2001-02	2,023.2	7.0	65.6	11.2	3.24
Average Increase	2.0		1.5		-0.4
Total Increase	19.3		14.8		-3.8

Source: Statistics Canada, Culture Statistics Program.

Table 24f. Nova Scotia Government Spending on Culture by Sub-Sector

Operating and Capital $000,000	**1996-97**	**1997-98**	**1998-99**	**1999-00**	**2000-01**	**2001-02**	**Annual Change**	**Total Change**
Libraries	1.4	1.5	2.3	1.5	1.5	1.8	5.1	28.1
Heritage	13.3	13.8	16.9	15.0	13.6	12.4	-1.3	-6.3
Arts education	0.0	0.0	0.0	0.1	0.0	0.0	*	*
Literary arts	0.0	0.0	0.0	0.0	0.0	0.0	*	*
Performing arts	0.2	0.2	0.1	0.0	0.0	0.0	-100.0	*
Visual arts and crafts	0.7	0.5	0.5	0.5	0.3	0.3	-16.5	-59.4
Film and video	0.0	0.0	0.0	0.0	0.7	0.5	*	*
Broadcasting1	0.0	0.0	0.0	0.0	0.0	0.0	*	*
Sound recording	0.0	0.0	0.0	0.0	0.0	0.0	*	*
Multiculturalism	0.0	0.0	0.0	0.0	0.0	0.0	*	*
Multidisciplinary	0.3	0.3	0.4	0.5	0.7	0.9	26.7	226.9
Other	0.0	0.0	0.4	0.4	0.4	0.0	*	*
Total	15.7	16.3	20.7	18.1	17.1	15.8	0.1	0.5
Grants and Contributions								
Libraries	21.2	21.2	22.4	24.4	25.7	26.4	4.5	24.6
Heritage	3.8	4.7	5.1	7.0	4.4	4.7	4.2	23.1
Arts education	6.3	6.3	6.4	6.4	4.8	4.8	-5.3	-23.9
Literary arts	0.2	0.2	0.3	0.3	0.4	0.3	9.4	56.6
Performing arts	2.8	2.6	2.8	3.6	3.4	2.6	-1.0	-4.7
Visual arts and crafts	0.3	0.2	0.5	0.5	0.5	0.5	11.1	69.2
Film and video	1.7	3.9	4.2	4.6	3.2	2.9	10.7	66.2
Broadcasting1	0.0	0.0	1.1	0.0	0.0	0.0	*	*
Sound recording	0.0	0.0	0.0	0.2	0.0	0.0	*	*
Multiculturalism	0.5	0.6	0.6	0.6	0.5	0.8	8.6	51.3
Multidisciplinary	2.3	3.1	3.4	2.3	0.4	0.5	-26.3	-78.3
Other	0.0	0.0	0.0	0.0	0.0	0.0	*	*
Total	39.1	42.8	46.8	50.0	43.2	43.5	2.1	11.1
Total Expenditures								
Libraries	22.6	22.7	24.7	25.9	27.2	28.2	4.5	24.8
Heritage	17.1	18.5	22.0	22.0	17.9	17.2	0.1	0.3
Arts education	6.3	6.3	6.4	6.4	4.8	4.8	-5.3	-23.9
Literary arts	0.2	0.2	0.3	0.3	0.4	0.3	9.4	56.6
Performing arts	2.9	2.8	2.9	3.6	3.4	2.6	-2.2	-10.3
Visual arts and crafts	0.9	0.7	1.0	1.0	0.7	0.7	-5.0	-22.6
Film and video	1.7	3.9	4.2	4.6	3.8	3.4	14.2	94.2
Broadcasting1	0.0	0.0	1.1	0.0	0.0	0.0	*	*
Sound recording	0.0	0.0	0.1	0.2	0.0	0.0	*	*
Multiculturalism	0.5	0.6	0.6	0.6	0.5	0.8	8.6	51.3
Multidisciplinary	2.6	3.4	3.8	2.8	1.1	1.4	-11.8	-46.7
Other	0.0	0.0	0.4	0.4	0.4	0.0	*	*
Total expenditures	54.9	59.1	67.5	68.1	60.3	59.3	1.6	8.1

Table 25a. Value of Culture Goods Trade for Nova Scotia, 1996 to 2002

Domestic Exports ($000,000)	**1996**	**1997**	**1998**	**1999**	**2000**	**2001**	**2002**	**Average Change**	**Total Change**
Publishing and Printing Products	0.638	0.564	1.738	0.895	0.861	2.512	5.499	43.2	761.9
Visual Arts Products	1.926	1.938	0.785	1.263	1.083	0.798	0.789	-13.8	-59.0
Advertising Products	1.416	1.704	2.081	2.043	1.707	1.535	2.409	9.3	70.1
Other	0.227	0.559	0.58	0.604	0.8	0.588	0.454	12.2	100.0
TOTAL	4.207	4.765	5.184	4.805	4.451	5.433	9.151	13.8	117.5
Annual Increase (%)		13.3	8.8	-7.3	-7.4	22.1	68.4		
Retained Imports ($000,000)	**1996**	**1997**	**1998**	**1999**	**2000**	**2001**	**2002**	**Average Change**	**Total Change**
Publishing and Printing Products	1.264	1.987	1.343	1.350	6.818	1.316	2.623	12.9	107.5
Sound and Film Products	0.793	0.463	0.105	0.289	0.171	0.311	0.213	-19.7	-73.1
Visual Arts Products	0.221	-0.137	0.300	0.284	-0.569	0.476	0.609	18.4	175.6
Other	0.135	0.294	0.191	0.280	0.280	0.111	0.272	12.4	101.5
TOTAL	2.413	2.607	1.939	2.203	6.700	2.214	3.717	7.5	54.0
Annual Increase (%)		8.0	-25.6	13.6	204.1	-67.0	67.9		
Net Flow ($000,000)	**1996**	**1997**	**1998**	**1999**	**2000**	**2001**	**2002**	**Average Change**	**Total Change**
Domestic Exports	4.207	4.765	5.184	4.805	4.451	5.433	9.151	13.8	117.5
Retained Imports	2.413	2.607	1.939	2.203	6.7	2.214	3.717	7.5	54.0
Net Flow	1.794	2.158	3.245	2.602	-2.249	3.219	5.434	20.3	202.9
Canada Share (%)									
Domestic Exports	0.33	0.35	0.31	0.25	0.21	0.25	0.40	3.2	20.9
Retained Imports	0.08	0.08	0.06	0.06	0.20	0.07	0.10	4.7	31.7

Source: Statistics Canada, International Trade Division.

Table 25b. Value of Culture Goods Trade for Canada, 1996 to 2002

Domestic Exports ($000,000)	**1996**	**1997**	**1998**	**1999**	**2000**	**2001**	**2002**	**Average Change**	**Total Change**
Publishing and Printing Products	651.6	745.5	890.4	991.9	1,044.9	1,134.6	1,202.4	10.8	84.5
Sound and Film Products	318.6	248.0	333.1	438.4	425.0	477.2	460.6	6.3	44.6
Visual Arts Products	58.9	74.4	87.3	80.9	123.9	79.8	76.9	4.6	30.7
Architecture Products	3.9	12.4	2.4	1.9	2.4	2.4	2.9	-4.8	-25.4
Advertising Products	219.0	258.5	329.8	360.9	465.7	492.1	527.8	15.8	141.0
Heritage	22.7	23.0	18.7	17.9	19.9	22.7	22.9	0.1	0.8
TOTAL	1,274.6	1,361.8	1,661.7	1,891.9	2,081.8	2,208.8	2,293.6	10.3	79.9
Annual Increase (%)		6.8	22.0	13.9	10.0	6.1	3.8		

Retained Imports ($000,000)	**1996**	**1997**	**1998**	**1999**	**2000**	**2001**	**2002**	**Average Change**	**Total Change**
Publishing and Printing Products	2,429.6	2,677.3	2,831.4	2,800.4	2,812.5	2,853.9	2,908.6	3.0	19.7
Sound and Film Products	328.9	330.2	343.6	360.5	338.4	318.6	320.1	-0.5	-2.7
Visual Arts Products	102.9	69.7	117.5	98.4	1.4	-78.0	118.7	2.4	15.4
Architecture Products	4.0	2.7	2.6	3.3	3.2	2.6	2.7	-6.4	-32.7
Advertising Products	174.8	195.7	213.4	200.3	219.0	191.4	197.2	2.0	12.8
Heritage	18.4	19.3	11.9	14.1	24.2	72.3	31.0	9.1	68.7
TOTAL	3,058.6	3,294.9	3,520.4	3,477.0	3,398.6	3,360.9	3,578.3	2.6	17.0
Annual Increase (%)		7.7	6.8	-1.2	-2.3	-1.1	6.5		

Net Flow ($000,000)	**1996**	**1997**	**1998**	**1999**	**2000**	**2001**	**2002**	**Average Change**	**Total Change**
Domestic Exports	1,274.6	1,361.8	1,661.7	1,891.9	2,081.8	2,208.8	2,293.6	10.3	79.9
Retained Imports	3,058.6	3,294.9	3,520.4	3,477.0	3,398.6	3,360.9	3,578.3	2.6	17.0
Net Flow	-1,783.9	-1,933.1	-1,858.7	-1,585.1	-1,316.8	-1,152.1	-1,284.7	-5.3	-28.0

Source: Statistics Canada, International Trade Division

Table 26a. Economic Impact of the Culture Sector, Nova Scotia

Nova Scotia Culture Sector	1996	1997	1998	1999	2000	2001	Average Change 96-01	Total Change 96-01
GDP[1] ($000,000)	552	610	637	672	690	741	6.1	34.3
GDP (constant 1997 $)	558	610	630	652	650	688	4.3	23.3
Employment	19,293	18,839	19,024	18,775	21,058	18,863	-0.5	-2.2
Share of Canada Total (%)								
GDP (factor cost)	2.86	2.89	2.84	2.83	2.80	2.83	-0.2	-0.8
GDP (constant 1997 $)	2.86	2.89	2.80	2.79	2.78	2.80	-0.4	-2.1
Employment	3.01	2.91	2.86	2.71	2.85	2.55	-3.2	-15.2

Source: Statistics Canada, Culture Statistics Program

Table 26b. Economic Contribution of the Culture Sector to the Nova Scotia Economy

Nova Scotia Total Economy	1996	1997	1998	1999	2000	2001	Average Change 96-01	Total Change 96-01
GDP ($000,000)	19,512	20,368	21,401	22,970	24,224	25,203	5.3	29.2
Employment province	378,077	384,286	398,907	408,643	419,537	423,253	2.3	11.9
Culture Share (%)								
GDP	2.83	3.00	2.97	2.93	2.85	2.94	0.8	4.0
Employment	5.10	4.90	4.77	4.59	5.02	4.46	-2.7	-12.7

Source: Statistics Canada, Culture Statistics Program

Table 26c. Direct and Indirect Economic Impact of the Culture Sector, Nova Scotia

Nova Scotia Culture Sector	1996	1997	1998	1999	2000	2001	Average Change 96-01	Total Change 96-01
GDP ($000,000)	884.1	977.9	1,019.8	1,076.5	1,105.0	1,187.2	6.1	34.3
Jobs	28,515	27,844	28,117	27,750	31,124	27,879	-0.5	-2.2

Source: Statistics Canada, Culture Statistics Program

Table 26d. Direct Economic Impact of the Culture Sector, Canada

Canada Culture Sector	1996	1997	1998	1999	2000	2001	Average Change 96-01	Total Change 96-01
GDP ($000,000)	19,453	20,706	21,579	23,115	24,277	25,802	5.8	32.6
GDP (constant 1997 $)	19,646	20,706	21,674	22,812	23,093	24,257	4.3	23.5
Employment	608,041	630,404	683,980	707,284	751,266	753,704	4.4	24.0

Source: Statistics Canada, Culture Statistics Program

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[1] At factor cost

Table 27. Culture Sector Employment, Nova Scotia and Canada, 1991 to 2001

Year	Canada	Annual Increase	Nova Scotia	Annual Increase	Canada Share (%)
1991	442,305		9,341		2.11
1992	439,961	-0.5	9,913	6.1	2.25
1993	457,062	3.9	9,621	-2.9	2.10
1994	466,616	2.1	12,937	34.5	2.77
1995	479,761	2.8	13,059	0.9	2.72
1996	501,029	4.4	12,330	-5.6	2.46
1997	504,694	0.7	12,040	-2.4	2.39
1998	518,853	2.8	12,158	1.0	2.34
1999	540,497	4.2	11,999	-1.3	2.22
2000	575,954	6.6	13,458	12.2	2.34
2001	577,823	0.3	12,055	-10.4	2.09
2002	577,231	-0.1	12,830	6.4	2.22
Average Increase	2.4		2.9		0.5
Total Increase	30.5		37.4		5.2

Source: Statistics Canada, Labour Force Survey

Table 28. Culture Sector Share (%) of Total Work Force, Canada and Nova Scotia

Year	Canada	Nova Scotia
1991	3.44	2.45
1992	3.45	2.68
1993	3.55	2.61
1994	3.56	3.47
1995	3.59	3.46
1996	3.72	3.26
1997	3.66	3.13
1998	3.67	3.05
1999	3.72	2.94
2000	3.86	3.21
2001	3.83	2.85
2002	3.46	3.00
Average Increase	0.0	1.8
Total Increase	0.5	22.2

Source: Statistics Canada, Labour Force Survey

Table 29. Culture Sector Jobs per 1000 population

Year	Canada	Nova Scotia
1991	15.78	10.21
1992	15.50	10.78
1993	15.92	10.42
1994	16.07	13.97
1995	16.34	14.08
1996	16.89	13.24
1997	16.83	12.88
1998	17.15	12.99
1999	17.72	12.77
2000	18.72	14.30
2001	18.59	12.79
2002	18.37	13.58
Average Increase	1.4	2.6
Total Increase	16.5	33.0

Source: Statistics Canada, Labour Force Survey

Table 30a. Culture Sector Work Force by Full-Time and Part-Time Status, Nova Scotia

	Number			Allocation (%)		
	Full-Time	Part-Time	Total	Full-Time	Part-Time	Total
1991	7,076	2,265	9,341	75.8	24.2	100.0
1992	7,591	2,322	9,913	76.6	23.4	100.0
1993	7,393	2,228	9,621	76.8	23.2	100.0
1994	9,391	3,546	12,937	72.6	27.4	100.0
1995	9,319	3,740	13,059	71.4	28.6	100.0
1996	8,752	3,578	12,330	71.0	29.0	100.0
1997	8,117	3,923	12,040	67.4	32.6	100.0
1998	8,730	3,428	12,158	71.8	28.2	100.0
1999	8,994	3,005	11,999	75.0	25.0	100.0
2000	10,315	3,143	13,458	76.6	23.4	100.0
2001	8,862	3,193	12,055	73.5	26.5	100.0
2002	8,815	4,015	12,830	68.7	31.3	100.0
Average Increase	2.0	5.3	2.9	-0.9	2.3	
Total Increase	24.6	77.3	37.4	-9.3	29.1	

Source: Statistics Canada, Labour Force Survey

Table 30b. Culture Sector Work Force by Tenure, Canada

	Number			Allocation (%)		
	Full-Time	**Part-Time**	**Total**	**Full-Time**	**Part-Time**	**Total**
1991	363,685	78,620	442,305	82.2	17.8	100.0
1992	349,027	90,934	439,961	79.3	20.7	100.0
1993	362,167	94,895	457,062	79.2	20.8	100.0
1994	368,375	98,241	466,616	78.9	21.1	100.0
1995	377,986	101,775	479,761	78.8	21.2	100.0
1996	393,266	107,763	501,029	78.5	21.5	100.0
1997	392,768	111,926	504,694	77.8	22.2	100.0
1998	406,317	112,536	518,853	78.3	21.7	100.0
1999	430,981	109,516	540,497	79.7	20.3	100.0
2000	456,528	119,426	575,954	79.3	20.7	100.0
2001	460,795	117,028	577,823	79.7	20.3	100.0
2002	448,819	128,412	577,231	77.8	22.2	100.0
Average Increase	1.9	4.6	2.4	-0.5	2.1	
Total Increase	23.4	63.3	30.5	-5.4	25.2	

Source: Statistics Canada, Labour Force Survey

Table 31. Culture Sector Unemployment Rate, Nova Scotia and Canada, 1991 to 2001

Year	Canada	Nova Scotia	Gap (%)
1991	7.90	13.02	64.7
1992	8.23	8.63	4.9
1993	7.70	11.43	48.5
1994	5.95	9.16	54.0
1995	6.32	8.10	28.2
1996	6.37	7.57	18.9
1997	5.83	8.51	45.9
1998	4.74	6.75	42.3
1999	5.07	9.79	93.2
2000	4.42	7.94	79.5
2001	5.32	8.29	55.9
2002	6.41	8.46	32.0
Average Increase	-1.9	-3.8	-6.2
Total Increase	-18.9	-35.0	-50.5

Source: Statistics Canada, Labour Force Survey

Table 32a. Total Employment of the Culture Sector by Type of Business, Nova Scotia

	Number				Allocation (%)			
Year	**Public**	**Private**	**Self-employed**	**Total**	**Public**	**Private**	**Self-employed**	**Total**
1991	1,530	6,079	1,717	9,326	16.4	65.2	18.4	100.0
1992	2,019	6,021	1,861	9,901	20.4	60.8	18.8	100.0
1993	1,672	6,188	1,747	9,607	17.4	64.4	18.2	100.0
1994	2,126	8,426	2,364	12,916	16.5	65.2	18.3	100.0
1995	1,845	8,356	2,840	13,041	14.1	64.1	21.8	100.0
1996	1,297	7,893	3,117	12,307	10.5	64.1	25.3	100.0
1997	1,323	7,674	3,027	12,024	11.0	63.8	25.2	100.0
1998	1,692	7,693	2,757	12,142	13.9	63.4	22.7	100.0
1999	1,659	7,547	2,771	11,977	13.9	63.0	23.1	100.0
2000	2,048	8,743	2,652	13,443	15.2	65.0	19.7	100.0
2001	1,625	8,793	1,624	12,042	13.5	73.0	13.5	100.0
2002	1,795	7,544	3,471	12,810	14.0	58.9	27.1	100.0
Average Increase	1.5	2.0	6.6	2.9	-1.4	-0.9	3.6	
Total Increase	17.3	24.1	102.2	37.4	-14.6	-9.7	47.2	

Source: Statistics Canada, Labour Force Survey.

Table 32b. Total Workforce of the Culture Sector by Type of Business, Canada

	Number				Allocation (%)			
Year	**Public**	**Private**	**Self-employed**	**Total**	**Public**	**Private**	**Self-employed**	**Total**
1991	44,631	303,348	94,279	442,258	10.1	68.6	21.3	100.0
1992	51,417	295,333	93,155	439,905	11.7	67.1	21.2	100.0
1993	43,366	300,710	112,930	457,006	9.5	65.8	24.7	100.0
1994	50,788	303,065	112,698	466,551	10.9	65.0	24.2	100.0
1995	46,591	318,553	114,568	479,712	9.7	66.4	23.9	100.0
1996	46,031	329,643	125,292	500,966	9.2	65.8	25.0	100.0
1997	40,273	326,304	138,061	504,638	8.0	64.7	27.4	100.0
1998	40,850	334,147	143,797	518,794	7.9	64.4	27.7	100.0
1999	38,030	364,359	138,054	540,443	7.0	67.4	25.5	100.0
2000	38,996	388,133	148,776	575,905	6.8	67.4	25.8	100.0
2001	42,885	388,114	146,764	577,763	7.4	67.2	25.4	100.0
2002	36,017	393,600	147,556	577,173	6.2	68.2	25.6	100.0
Average Increase	-1.9	2.4	4.2	2.4	-4.3	-0.1	1.7	
Total Increase	-19.3	29.8	56.5	30.5	-38.2	-0.6	19.9	

Source: Statistics Canada, Labour Force Survey.

Table 33. Culture Sector Culture Occupations, Canada and Nova Scotia

	Canada	Nova Scotia	Share (%)
1991	104,637	1,593	1.52
1992	106,349	2,228	2.09
1993	111,984	2,470	2.21
1994	123,870	2,486	2.01
1995	121,813	3,533	2.90
1996	135,731	3,443	2.54
1997	136,716	2,888	2.11
1998	141,770	2,737	1.93
1999	163,946	2,811	1.71
2000	172,983	4,189	2.42
2001	173,508	3,109	1.79
2002	171,808	3,739	2.18
Average Increase	4.6	8.1	3.3
Total Increase	64.2	134.7	42.9

Source: Statistics Canada, Labour Force Survey.

Table 34a. Culture Sector Culture Occupations by Tenure, Nova Scotia

	Number			Allocation (%)		
Nova Scotia	**Full-time**	**Part-time**	**Total**	**Full-time**	**Part-time**	**Total**
1991	1,176	417	1,593	73.8	26.2	100
1992	1,750	478	2,228	78.5	21.5	100
1993	1,964	506	2,470	79.5	20.5	100
1994	1,710	776	2,486	68.8	31.2	100
1995	2,625	908	3,533	74.3	25.7	100
1996	2,567	876	3,443	74.6	25.4	100
1997	1,960	928	2,888	67.9	32.1	100
1998	2,058	679	2,737	75.2	24.8	100
1999	2,251	560	2,811	80.1	19.9	100
2000	3,498	691	4,189	83.5	16.5	100
2001	2,546	563	3,109	81.9	18.1	100
2002	2,707	1,032	3,739	72.4	27.6	100
Average Increase	7.9	8.6	8.1	-0.2	0.5	
Total Increase	130.2	147.5	134.7	-1.9	5.4	

Source: Statistics Canada, Labour Force Survey.

Table 34b. Culture Sector Culture Occupations by Tenure, Canada

	Number			Allocation (%)		
Canada	**Full-time**	**Part-time**	**Total**	**Full-time**	**Part-time**	**Total**
1991	84,126	20,511	104,637	80.4	19.6	100
1992	83,482	22,867	106,349	78.5	21.5	100
1993	87,937	24,047	111,984	78.5	21.5	100
1994	96,692	27,178	123,870	78.1	21.9	100
1995	95,192	26,621	121,813	78.1	21.9	100
1996	106,176	29,555	135,731	78.2	21.8	100
1997	105,596	31,120	136,716	77.2	22.8	100
1998	107,221	34,549	141,770	75.6	24.4	100
1999	128,886	35,060	163,946	78.6	21.4	100
2000	136,267	36,716	172,983	78.8	21.2	100
2001	136,959	36,549	173,508	78.9	21.1	100
2002	130,469	41,339	171,808	75.9	24.1	100
Average Increase	4.1	6.6	4.6	-0.5	1.9	
Total Increase	55.1	101.5	64.2	-5.5	22.7	

Source: Statistics Canada, Labour Force Survey.

Table 35a. Number of Volunteers, 1997 and 2000, Nova Scotia

Nova Scotia	1997	2000	Average Change	Total Change
Population 15 and over	754,320	769,670	0.7	2.0
Number of volunteers				
To culture organizations	14,181	11,463	-6.8	-19.2
All organizations	234,808	253,000	2.5	7.7
Culture Share (%)	6.0	4.5	-9.1	-25.0

Source: Statistics Canada, National Survey of Giving, Volunteering and Participating.

Table 35b. Number of Volunteers, Age 15 and up, 1997 and 2000, Canada

Population	1997	2000	Average Change	Total Change
Population 15 and over (000,000)	24.0	24.9	1.2	3.7
Number of volunteers				
To culture organizations	451,643	353,513	-7.8	-21.7
To all organizations	7,471,512	6,512,971	-4.5	-12.8
Culture Share (%)	6.0	5.4	-3.5	-10.2

Source: Statistics Canada, National Survey of Giving, Volunteering and Participating.

Table 36a. Volunteer Rate, Population 15 of age and over, Nova Scotia

Volunteer rate (%)	1997	2000	Average Change	Total Change
To culture organizations	1.88	1.49	-7.5	-20.8
To all organizations	31.13	32.87	1.8	5.6

Source: Statistics Canada, National Survey of Giving, Volunteering and Participating.

Table 36b. Volunteer Rate, Population 15 of age and over, Canada

Volunteer rate (%)	1997	2000	Average Change	Total Change
To culture organizations	1.88	1.42	-9.0	-24.5
All organizations	31.13	26.16	-5.6	-15.9

Source: Statistics Canada, National Survey of Giving, Volunteering and Participating.

Table 37a. Financial Donations to Culture Organizations, Nova Scotia, 1997 and 2000

Data not reliable or confidential

Table 37b. Financial Donations to Culture Organizations, Canada, 1997 and 2000

Canada **Population 15 of age and over**	**1997**	**2000**	**Average Change**	**Total Change**
Population (000,000)	24.0	24.9	1.2	3.7
Number of Donors				
To culture organizations	575,066	450,994	-7.8	-21.6
To all organizations	18,563,279	19,035,679	0.8	2.5
Culture share (%)	3.1	2.4	-8.6	-23.5
Donating Rate (%)				
Donations to culture organizations	2.4	1.8	-9.1	-25.0
Donations to all organizations	78.0	78.1	0.0	0.1
Total amount donated ($millions)				
To culture organizations	39.5	47.9	6.6	21.3
To all organizations	4,359.5	4,936.7	4.2	13.2
Culture share (%)	0.9	1.0	2.3	7.1
Average Donation per donor				
To culture organizations	69	106	15.6	54.7
To all organizations	235	259	3.4	10.4
Culture share (%)	29.2	41.0	11.9	40.1

Source: Statistics Canada, National Survey of Giving, Volunteering and Participating.

Profile of Culture Activities
In Nova Scotia

Culture Counts – Counting Culture

Data Tables

Part II

Table 38a. Profile of Heritage Institutions in Nova Scotia (excluding nature parks)

Nova Scotia	**1995-96**	**1997-98**	**1999-00**	**Average Change 95-99**	**Total Change 95-99**
Number of institutions	181	177	180	-0.1	-0.6
Attendance	2.5	2.7	2.9	3.4	14.4
REVENUES ($000,000)					
OPERATING REVENUES					
Unearned Revenues					
- Federal Government	10.5	13.0	11.9	3.3	14.0
- Provincial Government	9.9	12.1	11.7	4.2	17.7
- Other Governments	0.8	1.9	0.6	-6.4	-23.3
Sub-total: Government	21.2	27.0	24.3	3.4	14.3
- Institutional/Private	1.2	1.7	2.5	19.1	101.3
- Total Unearned Revenues	22.5	28.6	26.8	4.5	19.0
Share (%) of operating revenue	76.9	81.3	74.0	-0.9	-3.7
Earned Revenues					
- Membership	0.1	0.1	0.1	2.1	8.8
- Admission	2.7	2.5	4.0	10.6	49.5
- Other Earned Revenues	4.0	4.0	5.3	7.2	32.2
- Total Earned Revenues	6.8	6.6	9.4	8.5	38.6
Share (%) of operating revenue	23.1	18.7	26.0	2.9	12.2
Total Operating Revenues	29.3	35.2	36.1	5.4	23.6
Share (%) of total revenue	82.5	92.9	82.3	-0.1	-0.2
CAPITAL REVENUES					
- Federal Government	5.1	2.4	2.1	-19.5	-57.9
- Provincial Government	0.6	0.1	2.0	32.5	208.6
- Other Governments	0.2	X	x		
- Institutional/Private	0.2	X	x		
- Other Capital Revenues	0.0	X	0.4		
- Total Capital Revenues	6.2	2.7	7.8	5.8	25.3
Share (%) of total revenue	17.5	7.1	17.7	0.3	1.2
TOTAL REVENUES	35.5	37.9	43.9	5.5	23.9
EXPENDITURES ($000,000)					
Operating Expenditures					
- Wages	17.5	17.9	20.0	3.4	14.4
- Artifacts	0.1	0.1	0.5	62.1	590.9
- Other Operating Expenses	9.8	10.7	12.8	6.8	30.3
- Total Operating Expenses	27.4	28.7	33.3	5.0	21.5
Wages share (%)	63.8	62.4	60.1	-1.5	-5.8
Capital Expenditures					
- Purchase and Construction	2.0	0.2	0.5	-29.2	-74.8
- Renovations	4.2	2.5	9.4	22.2	122.8
- Other Capital Expenses	0.3	2.9	1.4	53.2	451.0
- Total Capital Expenses	6.6	5.5	11.4	14.5	71.8
Total Expenditures	34.0	34.3	44.6	7.0	31.3

Source: Statistics Canada, Culture Statistics Program

Table 38b. Profile of Heritage Institutions in Canada (excluding nature parks)

Canada	1995-96	1997-98	1999-00	Average Change 95-99	Total Change 95-99
Number of institutions	2,390	2,357	2,436	0.5	1.9
Attendance	54.5	53.8	56.3	0.8	3.3
REVENUES ($000,000)					
OPERATING REVENUES					
Unearned Revenues					
- Federal Government	252.4	259.7	269.0	1.6	6.6
- Provincial Government	252.7	239.3	253.5	0.1	0.3
- Other Governments	120.2	131.7	132.7	2.5	10.4
Sub-total: Government	625.3	630.7	655.2	1.2	4.8
- Institutional/Private	74.7	88.6	107.1	9.5	43.5
- Total Unearned Revenues	700.0	719.3	762.4	2.2	8.9
Share (%) of operating revenue	73.0	71.0	68.3	-1.7	-6.5
Earned Revenues					
- Membership	9.7	10.8	12.4	6.2	27.3
- Admission	91.2	106.1	114.7	5.9	25.9
- Other Earned Revenues	158.2	176.8	227.1	9.5	43.6
- Total Earned Revenues	259.1	293.7	354.2	8.1	36.7
Share (%) of operating revenue	27.0	29.0	31.7	4.1	17.4
Total Operating Revenues	959.0	1013.0	1116.6	3.9	16.4
Share (%) of total revenue	86.9	90.6	91.0	1.2	4.8
CAPITAL REVENUES					
- Federal Government	54.0	38.3	35.2	-10.1	-34.8
- Provincial Government	26.5	26.6	26.1	-0.4	-1.5
- Other Governments	24.3	13.1	13.9	-13.0	-42.6
- Institutional/Private	35.0	24.0	25.8	-7.4	-26.3
- Other Capital Revenues	5.2	3.5	9.4	15.8	79.5
- Total Capital Revenues	145.0	105.5	110.4	-6.6	-23.9
Share (%) of total revenue	13.1	9.4	9.0	-9.0	-31.5
TOTAL REVENUES	1104.0	1118.5	1227.0	2.7	11.1
EXPENDITURES ($000,000)					
Operating Expenditures					
- Wages	528.5	528.8	566.7	1.8	7.2
- Artifacts	14.5	13.0	15.3	1.4	5.5
- Other Operating Expenses	389.8	436.9	491.3	6.0	26.1
- Total Operating Expenses	932.7	978.7	1073.3	3.6	15.1
Wages share (%)	56.7	54.0	52.8	-1.7	-6.8
Capital Expenditures					
- Purchase and Construction	43.7	31.3	25.3	-12.8	-42.2
- Renovations	63.2	47.8	60.1	-1.2	-4.9
- Other Capital Expenses	37.6	52.3	46.5	5.4	23.6
- Total Capital Expenses	166.0	131.4	131.8	-5.6	-20.6
Total Expenditures	1098.7	1110.1	1205.2	2.3	9.7

Source: Statistics Canada, Culture Statistics Program

Table 39a. Total Employment in Heritage Institutions, Nova Scotia

EMPLOYMENT (No.)	1995-96	1997-98	1999-00	Average Change 95-99	Total Change 95-99
Full-Time	384	427	401	1.1	4.4
Part-Time	873	1,013	1,121	6.5	28.4
Sub-total: paid workers	1,257	1,440	1,522	4.9	21.1
Volunteers	2,170	2,210	2,142	-0.3	-1.3
Total workers	3,427	3,650	3,664	1.7	6.9
Allocation (%)					
Full-Time	11.2	11.7	10.9	-0.6	-2.3
Part-Time	25.5	27.8	30.6	4.7	20.1
Volunteers	63.3	60.5	58.5	-2.0	-7.7
Total workers	100.0	100.0	100.0		

Source: Statistics Canada, Culture Statistics Program.

Table 39b. Total Employment in Heritage Institutions, Canada

EMPLOYMENT (No.)	1995-96	1997-98	1999-00	Average Change 95-99	Total Change 95-99
Full-Time	10,162	9,856	10,355	0.5	1.9
Part-Time	13,073	13,654	14,567	2.7	11.4
Sub-total: paid workers	23,235	23,510	24,922	1.8	7.3
Volunteers	52,035	46,403	44,614	-3.8	-14.3
Total workers	75,270	69,913	69,536	-2.0	-7.6
Allocation (%)					
Full-Time	13.5	14.1	14.9	2.5	10.3
Part-Time	17.4	19.5	20.9	4.8	20.6
Volunteers	69.1	66.4	64.2	-1.8	-7.2
Total workers	100.0	100.0	100.0		

Source: Statistics Canada, Culture Statistics Program.

Table 40a. Average Performance per Heritage Institution, Nova Scotia

Performance per Institution	**1995-96**	**1997-98**	**1999-00**	**Average Change 95-99**	**Total Change 95-99**
Attendance	13,917	15,333	16,006	3.6	15.0
Revenue					
Earned revenue	37,381	37,260	52,117	8.7	39.4
Unearned revenue					
- Public	117,392	152,305	134,878	3.5	14.9
- Private	6,829	9,441	13,822	19.3	102.4
- Total unearned	124,221	161,746	148,700	4.6	19.7
Allocation (%)					
Earned revenue	30.1	23.0	35.0	3.9	16.5
Unearned revenue					
- Public	94.5	94.2	90.7	-1.0	-4.0
- Private	5.5	5.8	9.3	14.0	69.1
Total	100.0	100.0	100.0	0.0	0.0
Operating Revenue	161,608	199,006	200,822	5.6	24.3
Capital Revenue	34,359	15,288	43,306	6.0	26.0
Total Revenue	195,967	214,294	244,128	5.6	24.6
Expenditures					
-Wages	96,541	101,288	111,078	3.6	15.1
-Artifacts	365	819	2,533	62.4	594.7
-Other Operating Expenses	54,365	60,209	71,244	7.0	31.0
-Total Operating Expenses	151,271	162,316	184,850	5.1	22.2
-Total Capital Expenses	36,569	31,215	63,172	14.6	72.7
Total expenditures	187,840	193,531	248,022	7.2	32.0
Employment					
Total workers	19	21	20	1.8	7.5

Source: Statistics Canada, Culture Statistics Program.

Table 40b. Average Performance per Heritage Institution, Canada

Performance per Institution	**1995-96**	**1997-98**	**1999-00**	**Average Change 95-99**	**Total Change 95-99**
Attendance	22,796	22,836	23,111	0.3	1.4
Revenue					
Earned revenue	108,390	124,615	145,411	7.6	34.2
Unearned revenue					
- Public	261,643	267,580	268,969	0.7	2.8
- Private	31,240	37,597	43,986	8.9	40.8
- Total unearned	292,883	305,176	312,954	1.7	6.9
Allocation (%)					
Earned revenue	37.0	40.8	46.5	5.9	25.6
Unearned revenue					
- Public	89.3	87.7	85.9	-1.0	-3.8
- Private	10.7	12.3	14.1	7.1	31.8
Total	100.0	100.0	100.0		
Operating Revenue	401,274	429,791	458,365	3.4	14.2
Capital Revenue	60,667	44,763	45,322	-7.0	-25.3
Total Revenue	461,941	474,555	503,687	2.2	9.0
Expenditures					
Wages	221,110	224,358	232,647	1.3	5.2
Artifacts	6,062	5,504	6,276	0.9	3.5
Other Operating Expenses	163,077	185,372	201,688	5.5	23.7
Total Operating Expenses	390,249	415,234	440,612	3.1	12.9
Total Capital Expenses	69,456	55,741	54,125	-6.0	-22.1
Total expenditures	459,706	470,975	494,737	1.9	7.6
Employment					
Total workers	31	30	29	-2.4	-9.4

Source: Statistics Canada, Culture Statistics Program.

Table 41a. Profile of Nature Parks, Nova Scotia

	1995-96	1997-98	1999-00	**Average Change 95-99**	**Total Change 95-99**
NOVA SCOTIA					
-Number of Institutions	3	3	3	0.0	0.0
-Attendance ('000)	x	x	x		
-Operating Revenues ($'000)	x	x	x		

Source: Statistics Canada, Culture Statistics Program.

Table 41b. Profile of Nature Parks, Canada

	1995-96	1997-98	1999-00	Average Change 95-99	Total Change 95-99
Number of institutions	172	163	168	-0.6	-2.3
Attendance	58.483	60.239	61.96	1.5	5.9
REVENUES ($000,000)					
OPERATING REVENUES					
Unearned Revenues					
- Federal Government	82.4	81.4	104.4	6.1	26.8
- Provincial Government	34.6	35.2	35.2	0.4	1.6
- Other Governments	55.4	64.2	67.9	5.2	22.6
- Institutional/Private	1.9	2.6	2.4	6.6	29.2
- Total Unearned Revenues	174.2	183.4	209.9	4.8	20.5
Earned Revenues					
- Membership	0.3	0.3	0.2	-7.4	-26.5
- Admission	38.1	38.1	45.7	4.7	20.0
- Other Earned Revenues	48.7	61.1	81.4	13.7	67.0
- Total Earned Revenues	87.1	99.5	127.3	9.9	46.1
Average per institution	506,552	610,626	757,637	10.6	49.6
Total Operating Revenues	261.344	282.93	337.201	6.6	29.0
CAPITAL REVENUES					
- Federal Government	40.3	28.8	24.9	-11.4	-38.3
- Provincial Government	27.8	11.5	10.5	-21.5	-62.0
- Other Governments	10.3	22.2	24.5	24.2	137.8
- Institutional/Private	3.8	1.5	1.0	-27.8	-72.8
- Other Capital Revenues	0.4	0.1	0.1	-29.7	-75.6
- Total Capital Revenues	82.6	64.0	61.0	-7.3	-26.1
TOTAL REVENUES	343.9	347.0	398.2	3.7	15.8
EXPENDITURES ($000,000)					
OPERATING EXPENSES					
-Wages	162.1	156.9	173.1	1.6	6.8
-Other Operating Expenses	72.1	79.9	87.8	5.0	21.8
-Total Operating Expenses	234.2	236.8	260.9	2.7	11.4
CAPITAL EXPENSES					
-Total Capital Expenses	102.5	63.0	64.1	-11.1	-37.5
TOTAL EXPENSES	336.7	299.8	324.9	-0.9	-3.5
EMPLOYMENT (No.)					
-Full-Time	2,681	3,011	2,720	0.4	1.5
-Part-Time	5,885	5,392	7,138	4.9	21.3
-Volunteers	5,806	5,476	4,825	-4.5	-16.9
Total workers	14,372	13,879	14,683	0.5	2.2

Source: Statistics Canada, Culture Statistics Program

Table 42a. Performances by and Attendance to Not-For-Profit Performing Arts Companies, Nova Scotia

Nova Scotia	**1996-97**	**1998-99**	**2000-01**	**Average Change 96-00**	**Total Change 96-00**
Number of companies	15	21	18	4.7	20.0
Performances					
- Home	600	979	968	12.7	61.3
- Tour	347	482	483	8.6	39.2
- Other	17	20	7	-19.9	-58.8
- Total	964	1481	1458	10.9	51.2
Allocation (%)					
- Home	62.2	66.1	66.4	1.6	6.7
- Tour	36.0	32.5	33.1	-2.1	-8.0
- Other	1.8	1.4	0.5	-27.8	-72.8
- Total	100.0	100.0	100.0		
Attendance (000,000)					
- Home	0.179	0.238	0.221	5.4	23.2
- Tour	0.117	0.105	0.201	14.5	71.6
- Other	0.0	0.0	0.0	-25.8	-69.8
- Total	0.302	0.347	0.424	8.8	40.2
Allocation (%)					
- Home	59.3	68.4	52.2	-3.2	-12.1
- Tour	38.8	30.2	47.4	5.2	22.4
- Other	1.9	1.3	0.4	-31.9	-78.4
- Total	100.0	100.0	100.0		

Source: Statistics Canada, Culture Statistics Program

Table 42b. Performances by and Attendance to Not-For-Profit Performing Arts Companies, Canada

Canada	1996-97	1998-99	2000-01	Average Change 96-00	Total Change 96-00
Number of companies	602	625	583	-0.8	-3.2
Performances					
- Home	24,745	26,335	27,719	2.9	12.0
- Tour	12,305	11,523	12,015	-0.6	-2.4
- Other	3,233	3,901	2,920	-2.5	-9.7
- Total	40,283	41,759	42,654	1.4	5.9
Allocation (%)					
- Home	61.4	63.1	65.0	1.4	5.8
- Tour	30.5	27.6	28.2	-2.0	-7.8
- Other	8.0	9.3	6.8	-3.9	-14.7
- Total	100.0	100.0	100[illegible]		
Attendance (000,000)					
- Home	8.5	8.9	9.1	1.9	7.6
- Tour	4.1	3.8	4.5	2.4	9.9
- Other	0.6	0.7	0.6	0.0	0.2
- Total	13.2	13.3	14.3	1.9	8.0
Allocation (%)					
- Home	64.3	66.6	64.1	-0.1	-0.3
- Tour	30.9	28.4	31.4	0.5	1.8
- Other	4.9	5.0	4.5	-1.9	-7.2
- Total	100.0	100.0	100.0		

Source: Statistics Canada, Culture Statistics Program

Table 43a. Revenue Profile of Not-For-Profit Performing Arts Companies, Nova Scotia

Earned Revenue ($000,000)	**1996-97**	**1998-99**	**2000-01**	**Average Change 96-00**	**Total Change 96-00**
- Home ticket sales	2.5	3.1	3.0	4.4	18.6
- Touring income	0.4	0.4	0.7	11.5	54.6
- Other	0.5	0.8	0.9	13.9	68.4
- Sub-total: Earned Revenue	3.5	4.3	4.5	6.9	30.6
Allocation (%)					
- Home ticket sales	72.3	71.3	65.7	-2.4	-9.2
- Touring income	12.9	9.3	15.3	4.3	18.4
- Other	14.7	19.4	19.0	6.6	28.9
- Sub-total: Earned Revenue	100.0	100.0	100.0		
Earned Revenue (% of total revenue)	38.6	39.9	45.1	4.0	16.8
Touring share (%) of earned revenue	12.9	10.9	15.3	4.3	18.4
Unearned revenue ($000,000)					
Public					
- Federal	1.4	1.6	1.7	5.6	24.6
- Provincial	1.8	1.7	1.4	-5.6	-20.7
- Municipal	0.1	0.2	0.2	4.3	18.4
- Other public	0.1	0.1	0.0	-8.5	-29.8
- Sub-total: Public	3.4	3.6	3.3	-0.2	-0.8
Public (Share of unearned revenue)	61.0	55.0	60.5	-0.2	-0.8
Public (Share of total revenue)	37.5	33.1	33.3	-3.0	-11.3
Allocation (%)					
- Federal	40.6	45.7	51.0	5.9	25.6
- Provincial	53.6	46.5	42.8	-5.4	-20.1
- Municipal	4.2	6.4	5.0	4.5	19.3
- Other public	1.6	1.4	1.1	-8.3	-29.3
- Sub-total: Public	100.0	100.0	100.0		
Private					
- Sub-total: Private	2.2	2.9	2.2	0.3	1.4
Private (Share of unearned revenue)	39.0	45.0	39.5	0.3	1.3
Private (Share of total revenue)	23.9	27.0	21.7	-2.4	-9.3
Total Unearned Revenue	5.5	6.5	5.5	0.0	0.1
Share (%) of total revenue	61.4	60.1	54.9	-2.7	-10.5
Total revenue ($000,000)					
Earned revenue	3.5	4.3	4.5	6.9	30.6
Unearned revenue	5.5	6.5	5.5	0.0	0.1
Total revenue	9.0	10.9	10.1	2.8	11.9
Allocation (%)					
Earned revenue	38.6	39.9	45.1	4.0	16.8
Unearned revenue	61.4	60.1	54.9	-2.7	-10.5
Total revenue	100.0	100.0	100.0		

Source: Statistics Canada, Culture Statistics Program.

Table 43b. Profile of Not-For-Profit Performing Arts Companies, Canada: Revenue

Earned Revenue ($000,000)	**1996-97**	**1998-99**	**2000-01**	**Average Change 96-00**	**Total Change 96-00**
- Home ticket sales	134.4	150.5	168.9	5.9	25.7
- Touring income	28.9	33.2	32.9	3.3	13.9
- Other	38.6	50.9	62.1	12.6	60.8
- Sub-total: Earned Revenue	201.9	234.6	263.9	6.9	30.7
Allocation (%)					
- Home ticket sales	66.6	64.2	64.0	-1.0	-3.8
- Touring income	14.3	14.2	12.5	-3.4	-12.9
- Other	19.1	21.7	23.5	5.3	23.0
- Sub-total: Earned Revenue	100.0	100.0	100.0		
Earned Revenue (% of total revenue)	48.2	49.5	48.5	0.2	0.7
Touring share (%) of earned revenue	14.3	14.2	12.5	-3.4	-12.9
Unearned revenue ($000,000)					
Public					
- Federal	53.4	60.6	72.8	8.1	36.3
- Provincial	56.3	58.9	66.9	4.4	18.7
- Municipal	21.6	21.7	23.2	1.8	7.3
- Other public	0.8	1.3	2.7	37.2	254.0
- Sub-total: Public	132.1	142.5	165.5	5.8	25.4
Public share (%) of unearned revenue)	60.9	59.5	59.2	-0.7	-2.8
Public (Share of total revenue)	31.5	30.0	30.4	-0.9	-3.5
Allocation (%)					
- Federal	40.4	42.5	44.0	2.1	8.8
- Provincial	42.7	41.3	40.4	-1.3	-5.3
- Municipal	16.3	15.2	14.0	-3.8	-14.4
- Other public	0.6	0.9	1.6	29.6	182.4
- Sub-total: Public	100.0	100.0	100.0		
Private					
- Sub-total: Private	84.8	97.1	114.2	7.7	34.7
Private (Share of unearned revenue)	39.1	40.5	40.8	1.1	4.4
Private (Share of total revenue)	20.3	20.5	21.0	0.9	3.7
Total Unearned Revenue	216.9	239.6	279.8	6.6	29.0
Share (%) of total revenue	51.8	50.5	51.5	-0.2	-0.6
Total revenue ($000,000)					
Earned revenue	201.9	234.6	263.9	6.9	30.7
Unearned revenue	216.9	239.6	279.8	6.6	29.0
Total revenue	418.7	474.1	543.7	6.7	29.8
Allocation (%)					
Earned revenue	48.2	49.5	48.5	0.2	0.7
Unearned revenue	51.8	50.5	51.5	-0.2	-0.6
Total revenue	100.0	100.0	100.0		

Source: Statistics Canada, Culture Statistics Program

Table 44a. Expenditures and Labour Profile of Not-For-Profit Performing Arts Companies, Nova Scotia

Total Expenditures ($000,000)	**1996-97**	**1998-99**	**2000-01**	**Average Change 96-00**	**Total Change 96-00**
Personnel	5.1	6.5	5.7	2.5	10.5
Production	1.4	1.9	1.7	5.4	23.6
Administration	0.7	1.2	0.9	9.0	41.3
Publicity & promotion	0.9	1.1	1.0	3.1	12.9
Fundraising	0.2	0.2	0.3	9.9	45.8
Other	0.6	0.9	1.1	14.3	70.9
Total Expenditures	8.9	11.8	10.7	4.7	20.2
Allocation (%)					
Personnel	57.6	55.2	52.9	-2.1	-8.1
Production	15.4	15.9	15.8	0.7	2.8
Administration	7.4	9.9	8.7	4.1	17.6
Publicity & promotion	10.0	9.3	9.4	-1.6	-6.1
Fundraising	2.7	1.9	3.2	4.9	21.3
Other	7.0	7.9	10.0	9.2	42.2
Total Expenditures	100.0	100.0	100.0		
Profitability					
Total revenue	9.0	10.9	10.1	2.8	11.9
Total Expenditures	8.9	11.8	10.7	4.7	20.2
Surplus/deficit	0.1	-0.9	-0.6		
Share (%) of total revenue	1.3	-8.6	-6.0		
Employment					
Number of paid persons	895	1,181	1,017	3.2	13.6
Number of volunteers	753	638	685	-2.3	-9.0
Total	1,648	1,819	1,702	0.8	3.3
Allocation (%)					
Number of paid persons	54.3	64.9	59.8	2.4	10.0
Number of volunteers	45.7	35.1	40.2	-3.1	-11.9
Total	100.0	100.0	100.0		

Source: Statistics Canada, Culture Statistics Program.

Table 44b. Expenditures and Labour Profile of Not-For-Profit Performing Arts Companies, Canada

Total Expenditures ($000,000)	**1996-97**	**1998-99**	**2000-01**	**Average Change 96-00**	**Total Change 96-00**
Personnel	235.2	264.7	304.1	6.6	29.3
Production	69.7	90.7	90.1	6.6	29.3
Administration	24.3	23.4	26.9	2.6	10.8
Publicity & promotion	35.1	40.0	48.3	8.3	37.4
Fundraising	12.9	12.8	14.3	2.8	11.5
Other	42.2	47.4	56.4	7.5	33.5
Total Expenditures	419.4	479.0	540.1	6.5	28.8
Allocation (%)					
Personnel	56.1	55.3	56.3	0.1	0.4
Production	16.6	18.9	16.7	0.1	0.4
Administration	5.8	4.9	5.0	-3.7	-13.9
Publicity & promotion	8.4	8.4	8.9	1.6	6.7
Fundraising	3.1	2.7	2.7	-3.5	-13.4
Other	10.1	9.9	10.4	0.9	3.7
Total Expenditures	100.0	100.0	100.0		
Profitability					
Total revenue	418.7	474.1	543.7	6.7	29.8
Total Expenditures	419.4	479.0	540.1	6.5	28.8
Surplus/deficit	-0.7	-4.9	3.6		
Share (%) of total revenue	-0.2	-1.0	0.7		
Employment					
Number of paid persons	37,926	37,096	37,005	-0.6	-2.4
Number of volunteers	31,418	27,408	27,064	-3.7	-13.9
Total	69,344	64,504	64,069	-2.0	-7.6
Allocation (%)					
Number of paid persons	54.7	57.5	57.8	1.4	5.6
Number of volunteers	45.3	42.5	42.2	-1.7	-6.8
Total	100.0	100.0	100.0		

Source: Statistics Canada, Culture Statistics Program.

Table 45a. Average Performance of Not-For-Profit Performing Arts Companies, Nova Scotia

Performance per company	**1996-97**	**1998-99**	**2000-01**	**Average Change 96-00**	**Total Change 96-00**
Number of companies	15	21	18	4.7	20.0
Average performances per company	64	71	81	6.0	26.0
Average attendance per company	20,146	16,546	23,541	4.0	16.9
Attendance per performance	313	235	291	-1.9	-7.3
Earned revenue	231,605	206,676	252,111	2.1	8.9
Unearned revenue					
- Public	225,013	171,418	186,056	-4.6	-17.3
- Private	143,652	140,168	121,389	-4.1	-15.5
- Total unearned revenue	368,665	311,586	307,444	-4.4	-16.6
Total Revenue	600,270	518,262	559,556	-1.7	-6.8
Allocation (%)					
Earned revenue	38.6	39.9	45.1	4.0	16.8
Unearned revenue					
- Public	37.5	33.1	33.3	-3.0	-11.3
- Private	23.9	27.0	21.7	-2.4	-9.3
Total	100.0	100.0	100.0		
Total Expenditures ($000,000)					
Personnel	341,134	310,491	314,111	-2.0	-7.9
Production	91,028	89,560	93,722	0.7	3.0
Administration	43,875	55,511	51,667	4.2	17.8
Publicity & promotion	59,065	52,137	55,556	-1.5	-5.9
Fundraising	15,820	10,613	19,222	5.0	21.5
Other	41,500	44,524	59,111	9.2	42.4
Total Expenditures	592,421	562,836	593,389	0.0	0.2
Annual Deficit	7,849	-44,574	-33,833		
Share (%) of total revenue	1.3	-8.6	-6.0		
Allocation (%)					
Personnel	57.6	55.2	52.9	-2.1	-8.1
Production	15.4	15.9	15.8	0.7	2.8
Administration	7.4	9.9	8.7	4.1	17.6
Publicity & promotion	10.0	9.3	9.4	-1.6	-6.1
Fundraising	2.7	1.9	3.2	4.9	21.3
Other	7.0	7.9	10.0	9.2	42.2
Total Expenditures	100.0	100.0	100.0		
Average expenditure per performance	9,218	7,981	7,326	-5.6	-20.5

Source: Statistics Canada, Culture Statistics Program.

Table 45b. Average Performance of Not-For-Profit Performing Arts Companies, Canada

Performance per company	**1996-97**	**1998-99**	**2000-01**	**Average Change 96-00**	**Total Change 96-00**
Number of companies	602	625	583	-0.8	-3.2
Average performances per company	67	67	73	2.3	9.3
Average attendance per company	21,930	21,312	24,449	2.8	11.5
Average attendance per performance	328	319	334	0.5	2.0
Average earned revenue	335,309	375,303	452,655	7.8	35.0
Average unearned revenue					
- Public	219,366	227,927	283,952	6.7	29.4
- Private	140,876	155,384	195,928	8.6	39.1
- Total unearned revenue	360,242	383,312	479,880	7.4	33.2
Total Revenue	695,551	758,615	932,535	7.6	34.1
Allocation (%)					
Earned revenue	48.2	49.5	48.5	0.2	0.7
Unearned revenue					
- Public	31.5	30.0	30.4	-0.9	-3.5
- Private	20.3	20.5	21.0	0.9	3.7
Total	100.0	100.0	100.0		
Average Expenditures ($000,000)					
Personnel	390,687	423,535	521,600	7.5	33.5
Production	115,777	145,054	154,557	7.5	33.5
Administration	40,285	37,484	46,103	3.4	14.4
Publicity & promotion	58,347	64,043	82,792	9.1	41.9
Fundraising	21,373	20,524	24,600	3.6	15.1
Other	70,171	75,839	96,719	8.4	37.8
Total Expenditures	696,639	766,478	926,372	7.4	33.0
Annual Deficit	-1,088	-7,863	6,163		
Share (%) of total revenue	-0.2	-1.0	0.7		
Allocation (%)					
Personnel	56.1	55.3	56.3	0.1	0.4
Production	16.6	18.9	16.7	0.1	0.4
Administration	5.8	4.9	5.0	-3.7	-13.9
Publicity & promotion	8.4	8.4	8.9	1.6	6.7
Fundraising	3.1	2.7	2.7	-3.5	-13.4
Other	10.1	9.9	10.4	0.9	3.7
Total Expenditures	100.0	100.0	100.0		
Average expenditure per performance	10,411	11,472	12,662	5.0	21.6

Source: Statistics Canada, Culture Statistics Program.

Table 46. Average Household Annual Spending on Stage Performances, Nova Scotia and Canada

Stage Performances	1996	1997	1998	1999	2000	2001	Average Change 96-01	Total Change 96-01
Nova Scotia	34	39	41	37	36	43	4.8	26.5
Canada	61	69	66	66	73	71	3.1	16.4

Source: Statistics Canada, Survey of Household Expenditures.

Table 47. Total Household Annual Spending on Stage Performances, Nova Scotia, and Canada

($000,000)	1996	1997	1998	1999	2000	2001	Average Change 96-01	Total Change 96-01
Nova Scotia	13.5	16.2	17.2	15.7	15.2	18.3	6.3	36.0
Canada	764.8	896.4	867.8	883.3	989.7	968.1	4.8	26.6

Source: Statistics Canada, Survey of Household Expenditures.

Table 48. Participation Rates (%) to Stage Performance, Canada and Nova Scotia, 1992 and 1998

	Canada		Net	Nova Scotia		Net
	1992	1998	Change	1992	1998	Change
Percent						
Attend a Professional Concert or Performance	30.2	34.6	4.3	23.3	28.4	5.0
Attend - Theatrical Performance	24.0	19.9	-4.1	19.4	13.6	-5.9
Attend - popular Musical Performance	23.7	19.6	-4.1	26.2	16.7	-9.4
Attend - Symphonic, classical music performance	12.2	8.2	-4.0	5.5	6.3	0.8
Attend - Opera	4.4	3.0	-1.4	x	x	...
Attend - Choral music performance	3.1	6.6	3.5	x	7.0	...
Attend - Dance performance	4.9	6.8	1.9	3.8	6.1	2.3
Attend - Children's performance	8.4	6.8	-1.7	7.0	5.7	-1.3
Attend - Festival (1)	50.5	22.6	-27.9	63.7	31.8	-31.9
Attend - Cultural performance	11.6	13.8	2.2	12.0	13.8	1.9
Attend - Other popular stage performance	15.6	15.6	0.0	24.6	14.6	-10.0
Play a Musical instrument	16.8	17.1	0.3	17.7	18.9	1.2

X Not reliable

Source: Statistics Canada, General Social Survey.

Table 49. Federal and Provincial Government Expenditures on Visual Arts and Crafts, Canada and Nova Scotia

	Total Expenditures			**Grants**		
($000,000)	**Canada**	**Nova Scotia**	**Share (%)**	**Canada**	**Nova Scotia**	**Share (%)**
1995-96	51.142	1.256	2.46	43.403	0.681	1.57
1996-97	53.721	1.362	2.54	48.336	0.699	1.45
1997-98	51.036	1.224	2.40	45.348	0.738	1.63
1998-99	56.555	1.710	3.02	49.515	1.208	2.44
1999-00	58.419	1.877	3.21	52.692	1.36	2.58
2000-01	58.718	1.446	2.46	53.465	1.191	2.23
Average Increase	2.8	2.9	0.1	4.3	11.8	7.3
Total Increase	14.8	15.1	0.3	23.2	74.9	42.0

Source: Statistics Canada, Culture Statistics Program.

Table 50. Federal Government Expenditures on Visual Arts and Crafts, Canada and Nova Scotia

	Total Expenditures			**Grants**		
($000,000)	**Canada**	**Nova Scotia**	**Share (%)**	**Canada**	**Nova Scotia**	**Share (%)**
1995-96	12.750	0.446	3.50	12.318	0.446	3.62
1996-97	12.759	0.433	3.39	12.49	0.433	3.47
1997-98	15.342	0.508	3.31	14.892	0.508	3.41
1998-99	17.024	0.711	4.18	16.459	0.711	4.32
1999-00	17.520	0.861	4.91	16.56	0.861	5.20
2000-01	18.423	0.732	3.97	17.304	0.732	4.23
Average Increase	7.6	10.4	2.6	7.0	10.4	3.2
Total Increase	44.5	64.1	13.6	40.5	64.1	16.8

Source: Statistics Canada, Culture Statistics Program.

Table 51. Provincial Government Expenditures on Visual Arts and Crafts, Canada and Nova Scotia

	Total Expenditures			**Grants**		
($000,000)	**Canada**	**Nova Scotia**	**Share (%)**	**Canada**	**Nova Scotia**	**Share (%)**
1995-96	38.392	0.810	2.11	31.085	0.235	0.76
1996-97	40.962	0.929	2.27	35.846	0.266	0.74
1997-98	35.694	0.716	2.01	30.456	0.230	0.76
1998-99	39.531	0.999	2.53	33.056	0.497	1.50
1999-00	40.899	1.016	2.48	36.132	0.499	1.38
2000-01	40.295	0.714	1.77	36.161	0.459	1.27
Average Increase	1.0	-2.5	-3.4	3.1	14.3	10.9
Total Increase	5.0	-11.9	-16.0	16.3	95.3	67.9

Source: Statistics Canada, Culture Statistics Program

Table 52. Number of Workers in Visual Art and Artistic Design Occupations, Canada and Nova Scotia, 1991 to 2001

Visual Arts and Artistic Design[1]	**Canada**	**Nova Scotia**	**Share (%)**
1991	73,361	1,234	1.68
1992	68,444	1,455	2.13
1993	74,219	1,497	2.02
1994	80,849	1,326	1.64
1995	82,601	1,586	1.92
1996	94,260	1,775	1.88
1997	90,920	1,593	1.75
1998	98,677	1,922	1.95
1999	115,251	1,685	1.46
2000	118,176	1,868	1.58
2001	116,182	2,738	2.36
2002	124,708	1,814	1.45
Average Increase	4.9	3.6	-1.3
Total Increase	70.0	47.0	-13.5

Source: Statistics Canada, Labour Force Survey.

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[1] Includes artisans and craftpersons, photographers, industrial, graphic, interior, and other creative designers, illustrating artists, and architects.

Table 53a. Profile of Art Museums in Nova Scotia

	1995-96	1997-98	1999-00	Average Change 95-99	Total Change 95-99
NUMBER OF INSTITUTIONS	9	9	9	0.0	0.0
ATTENDANCE ('000)	149	399	182	5.1	22.1
REVENUE ($'000)					
Unearned Revenues ($'000)					
-Federal Government	130	319	440	35.6	238.5
-Provincial Government	1,230	1,276	1,241	0.2	0.9
-Other Governments	10	28	15	10.7	50.0
Total public funding	1,370	1,623	1,696	5.5	23.8
-Institutional/Private	429	629	856	18.9	99.5
-Total Unearned Revenues	3,169	3,875	4,248	7.6	34.0
Share (%) of operating revenue	87.4	93.9	87.4	0.0	0.0
Earned Revenues ($'000)					
-Membership	38	34	43	3.1	13.2
-Admission	20	26	42	20.4	110.0
-Other Earned Revenues	399	190	526	7.2	31.8
-Total Earned Revenues	457	250	611	7.5	33.7
Share (%) of operating revenue	12.6	6.1	12.6	-0.1	-0.2
Total Operating Revenues ($'000)	3,626	4,125	4,859	7.6	34.0
CAPITAL REVENUES($'000)					
Total Capital Revenues	51	3	12	-30.4	-76.5
Total Revenue	3,677	4,128	4,871	7.3	32.5
Operating Expenses ($'000)					
-Wages	1,031	1,077	1,405	8.0	36.3
-Artifacts	2	0	35	104.5	1,650.0
-Other Operating Expenses	1,112	1,154	1,682	10.9	51.3
-Total Operating Expenses	2,145	2,231	3,122	9.8	45.5
CAPITAL EXPENSES ($'000)					
-Total Capital Expenses	1	3	11	82.1	1,000.0
Total Expenses	2,146	2,234	3,133	9.9	46.0
5.EMPLOYMENT (No.)					
-Full-Time	28	34	36	6.5	28.6
-Part-Time	18	35	29	12.7	61.1
-Volunteers	268	276	280	1.1	4.5
Total	314	345	345	2.4	9.9
Allocation (%)					
-Full-Time	8.9	9.9	10.4	4.0	17.0
-Part-Time	5.7	10.1	8.4	10.0	46.6
-Volunteers	85.4	80.0	81.2	-1.3	-4.9
Total	100.0	100.0	100.0		
6. Profitability					
Profit (loss)	1,531	1,894	1,738	3.2	13.5
Share of total revenue	41.6	45.9	35.7	-3.8	-14.3

Source: Statistics Canada, Culture Statistics Program

Table 53b. Profile of Art Museums in Canada

	1995-96	1997-98	1999-00	Average Change 92-99	Total Change 92-99
1.NUMBER OF INSTITUTIONS	186	181	185	-0.1	-0.5
2.ATTENDANCE ('000)	5,842	5,783	6,093	1.1	4.3
3. REVENUES					
OPERATING REVENUES ($'000)					
Unearned Revenues ($'000)					
-Federal Government	39,314	39,368	39,299	0.0	0.0
-Provincial Government	60,338	55,923	57,592	-1.2	-4.6
-Other Governments	14,704	23,929	17,195	4.0	16.9
-Institutional/Private	18,743	20,319	23,450	5.8	25.1
-Total Unearned Revenues	133,098	139,539	137,535	0.8	3.3
Share (%) of operating revenue	75.2	72.2	70.1	-1.8	-6.8
Earned Revenues ($'000)					
-Membership	2,465	3,172	3,829	11.6	55.3
-Admission	6,590	7,258	8,965	8.0	36.0
-Other Earned Revenues	34,865	43,277	45,985	7.2	31.9
-Total Earned Revenues	43,919	53,708	58,779	7.6	33.8
Share (%) of operating revenue	24.8	27.8	29.9	4.8	20.7
Total Operating Revenues ($'000)	177,017	193,247	196,314	2.6	10.9
CAPITAL REVENUES($'000)					
Total Capital Revenues	13,609	14,684	20,898	11.3	53.6
Total revenue	190,626	207,931	217,212	3.3	13.9
4.EXPENDITURES					
OPERATING EXPENSES ($'000)					
-Wages	76,893	84,874	87,572	3.3	13.9
-Artifacts	3,684	6,161	6,377	14.7	73.1
-Other Operating Expenses	92,101	94,192	107,987	4.1	17.2
-Total Operating Expenses	172,678	185,226	201,936	4.0	16.9
CAPITAL EXPENSES ($'000)					
Total Capital Expenses	23,051	22,303	22,026	-1.1	-4.4
Total expenditures	195,729	207,529	223,962	3.4	14.4
5.EMPLOYMENT (No.)					
-Full-Time	1,503	1,553	1,566	1.0	4.2
-Part-Time	990	1,372	1,407	9.2	42.1
-Volunteers	8,566	7,031	6,683	-6.0	-22.0
Total	11,059	9,956	9,656	-3.3	-12.7
Allocation (%)					
-Full-Time	13.6	15.6	16.2	4.5	19.3
-Part-Time	9.0	13.8	14.6	13.0	62.8
-Volunteers	77.5	70.6	69.2	-2.8	-10.6
Total	100.0	100.0	100.0		

Source: Statistics Canada, Culture Statistics Program

Table 54. Participation Rates, Visual Arts Activities, Canada and Nova Scotia, 1992 and 1998

	Canada			Nova Scotia		
	1992	1998	net change	1992	1998	net change
Percent						
Visit - Public Art Gallery, Art Museum	19.3	22.1	2.8	21.7	20.6	-1.0
Visit - Commercial Art Gallery	8.3	8.5	0.1	8.0	6.5	-1.6
Do any visual arts (painting, sculpting, etc.)	9.6	11.6	2.0	9.8	14.6	4.7
Do any crafts (pottery, woodworking, etc.)	29.1	29.3	0.2	34.7	38.9	4.2
Do artistic photography	8.9	8.4	-0.5	13.6	9.4	-4.2

Source: Statistics Canada, General Social Survey.

Table 55. Average Annual Household Spending on Visual Arts, Canada and Nova Scotia

Visual Arts[2]	**Canada**	**Nova Scotia**
1996	91	65
1997	68	49
1998	94	76
1999	77	54
2000	94	61
2001	97	80
Average Increase	1.3	4.2
Total Increase	6.6	23.1

Source: Statistics Canada, Survey of Household Expenditures.

Table 56. Total Annual Household Spending on Visual Arts, Canada, and Nova Scotia

($000,000)	**Canada**	**Nova Scotia**
1996	1,140.9	25.7
1997	883.4	20.3
1998	1,236.0	31.9
1999	1,030.5	23.0
2000	1,274.4	25.8
2001	1,322.7	34.1
Average Increase	3.0	5.8
Total Increase	15.9	32.4

Source: Statistics Canada, Survey of Household Expenditures.

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[2] Includes original works of art, decorative ware and antiques

Table 57. Financial Profile of Festivals Supported by the Cultural Initiatives Program (CIP), Canada

	1993	1994	1995	1996	1997	1998	1999	Average Change 93-99	Total Change 93-99
Total festivals	162	161	156	154	152	146	136	-2.9	-16.0
Earned revenues									
- Box office	15.187	12.546	16.66	18.777	15.917	18.513	19.244	4.0	26.7
- Sales revenues	11.917	9.458	7.75	11.735	12.196	12.831	13.313	1.9	11.7
- Total earned revenue	27.104	22.004	24.41	30.512	28.113	31.344	32.557	3.1	20.1
Public sector									
- Federal	8.865	10.019	8.598	8.424	7.517	7.150	8.671	-0.4	-2.2
- Provincial	8.865	8.454	7.724	8.432	6.410	7.173	8.719	-0.3	-1.6
- Municipal	4.069	4.110	4.401	4.202	4.299	4.860	5.189	4.1	27.5
- Total government	21.799	22.583	20.723	21.058	18.226	19.183	22.579	0.6	3.6
Private sector contributions	23.689	37.276	39.309	33.172	33.409	35.637	40.786	9.5	72.2
Total revenues	72.592	81.863	84.442	84.742	79.748	86.164	95.922	4.8	32.1
Allocation (%)									
Earned revenues	37.3	26.9	28.9	36.0	35.3	36.4	33.9	-1.6	-9.1
Public Sector	30.0	27.6	24.5	24.8	22.9	22.3	23.5	-4.0	-21.6
Private sector contributions	32.6	45.5	46.6	39.1	41.9	41.4	42.5	4.5	30.3
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	0.0	0.0
Total expenditures									
- Administrative	6.684	7.332	7.332	9.865	13.544	14.566	14.716	14.1	120.2
- Marketing	11.914	14.375	15.213	17.187	15.684	15.275	18.415	7.5	54.6
- Salaries and benefits	10.970	12.816	13.442	15.481	15.572	20.323	22.546	12.8	105.5
- Production	25.136	33.819	31.713	24.074	18.605	13.553	15.635	-7.6	-37.8
- Performers' fees and benefits	18.017	14.488	16.032	16.353	17.403	22.361	24.485	5.2	35.9
Total expenditures	72.721	82.830	83.732	82.960	80.808	86.078	95.797	4.7	31.7
Total expenditures	72.648	82.200	83.722	84.062	80.808	86.079	95.797	4.7	31.9
Allocation (%)									
- Administrative	9.2	8.9	8.8	11.9	16.8	16.9	15.4	8.9	67.1
- Marketing	16.4	17.4	18.2	20.7	19.4	17.7	19.2	2.7	17.3
- Salaries and benefits	15.1	15.5	16.1	18.7	19.3	23.6	23.5	7.7	56.0
- Production	34.6	40.8	37.9	29.0	23.0	15.7	16.3	-11.8	-52.8
- Performers' fees and benefits	24.8	17.5	19.1	19.7	21.5	26.0	25.6	0.5	3.2
Total expenditures	100.0	100.0	100.0	100.0	100.0	100.0	100.0		
Total surplus	11.983	13.091	8.803	8.497	5.451	-0.098	-1.112		

Source: Department of Canadian Heritage.

Table 58. Federal and Provincial Government Expenditures on Literary Arts, Canada and Nova Scotia

	Total Expenditures			Grants		
($000,000)	**Canada**	**Nova Scotia**	**Share (%)**	**Canada**	**Nova Scotia**	**Share (%)**
1995-96	165.756	0.959	0.58	60.173	0.959	1.59
1996-97	158.307	1.014	0.64	67.725	1.014	1.50
1997-98	166.159	1.144	0.69	74.329	1.144	1.54
1998-99	159.584	1.318	0.83	78.702	1.318	1.67
1999-00	165.635	1.527	0.92	122.771	1.527	1.24
2000-01	182.269	1.676	0.92	152.168	1.676	1.10
Average Increase	1.9	11.8	9.7	20.4	11.8	-7.1
Total Increase	10.0	74.8	58.9	152.9	74.8	-30.9

Source: Statistics Canada, Culture Statistics Program.

Table 59. Federal Government Expenditures on Literary Arts, Canada and Nova Scotia

	Total Expenditures			Grants		
($000,000)	**Canada**	**Nova Scotia**	**Share (%)**	**Canada**	**Nova Scotia**	**Share (%)**
1995-96	146.353	0.771	0.53	44.308	0.771	1.74
1996-97	141.405	0.832	0.59	52.787	0.832	1.58
1997-98	148.838	0.924	0.62	59.23	0.924	1.56
1998-99	139.031	1.019	0.73	60.095	1.019	1.70
1999-00	144.892	1.205	0.83	103.922	1.205	1.16
2000-01	160.038	1.278	0.80	132.161	1.278	0.97
Average Increase	1.8	10.6	8.7	24.4	10.6	-11.1
Total Increase	9.4	65.8	51.6	198.3	65.8	-44.4

Source: Statistics Canada, Culture Statistics Program.

Table 60. Provincial Government Expenditures on Literary Arts, Canada and Nova Scotia

	Total Expenditures			Grants		
($000,000)	**Canada**	**Nova Scotia**	**Share (%)**	**Canada**	**Nova Scotia**	**Share (%)**
1995-96	19.403	0.188	0.97	15.865	0.188	1.18
1996-97	16.902	0.182	1.08	14.938	0.182	1.22
1997-98	17.321	0.22	1.27	15.099	0.22	1.46
1998-99	20.553	0.299	1.45	18.607	0.299	1.61
1999-00	20.743	0.322	1.55	18.849	0.322	1.71
2000-01	22.231	0.398	1.79	20.007	0.398	1.99
Average Increase	2.8	16.2	13.1	4.7	16.2	10.9
Total Increase	14.6	111.7	84.8	26.1	111.7	67.9

Source: Statistics Canada, Culture Statistics Program.

Table 61a. Profile of Book Publishing and Exclusive Agency, Nova Scotia: Titles Published and Reprinted

Firms	**1996-97**	**1998-99**	**2000-01**	**Average Change 96-00**	**Total Change 96-00**
Publishers	8	9	10	5.7	25.0
Exclusive agents					
Total	8	9	10	5.7	25.0
Titles published *					
Textbooks	11	14	12	2.2	9.1
Children's books	11	8	6	-14.1	-45.5
Tradebooks	56	62	76	7.9	35.7
Other	4	8	3	-6.9	-25.0
Total	82	92	97	4.3	18.3
Allocation (%)					
Textbooks	13.4	15.2	12.4	-2.0	-7.8
Children's books	13.4	8.7	6.2	-17.6	-53.9
Tradebooks	68.3	67.4	78.4	3.5	14.7
Other	4.9	8.7	3.1	-10.8	-36.6
Total	100.0	100.0	100.0		
Average titles per publisher	10	10	10	-1.4	-5.4
Titles reprinted *					
Textbooks	2	3	5	25.7	150.0
Children's books	8	4	1	-40.5	-87.5
Tradebooks	77	45	44	-13.1	-42.9
Other	0	0	1	*	*
Total	87	52	51	-12.5	-41.4
Allocation (%)					
Textbooks	2.3	5.8	9.8	43.7	326.5
Children's books	9.2	7.7	2.0	-32.0	-78.7
Tradebooks	88.5	86.5	86.3	-0.6	-2.5
Other	0.0	0.0	2.0	*	*
Total	100.0	100.0	100.0		
Average titles reprinted per publisher	11	6	5	-17.2	-53.1
Total titles published and reprinted	169	144	148	-3.3	-12.4
Average per publisher	21	16	15	-8.5	-29.9

* Not applicable.

Source: Statistics Canada, Culture Statistics Program

Table 61b. Profile of Book Publishing and Exclusive Agency in Canada: Titles Published and Reprinted

				Average Change	**Total Change**
Firms	**1996-97**	**1998-99**	**2000-01**	**96-00**	**96-00**
Publishers	498	643	625	5.8	25.5
Exclusive agents	51	57	45	-3.1	-11.8
Total	549	700	670	5.1	22.0
Titles published *	**1996-97**	**1998-99**	**2000-01**		
Textbooks	2,398	2,995	3,228	7.7	34.6
Children's books	1,152	1,690	2,176	17.2	88.9
Tradebooks	4,906	6,175	6,832	8.6	39.3
Other	2,900	3,579	3,489	4.7	20.3
Total	11,356	14,439	15,725	8.5	38.5
Allocation (%)					
Textbooks	21.1	20.7	20.5	-0.7	-2.8
Children's books	10.1	11.7	13.8	8.1	36.4
Tradebooks	43.2	42.8	43.4	0.1	0.6
Other	25.5	24.8	22.2	-3.5	-13.1
Total	100.0	100.0	100.0		
Average titles published per publisher	23	22	25		
Titles reprinted *	**1996-97**	**1998-99**	**2000-01**		
Textbooks	3,896	5,150	6,535	13.8	67.7
Children's books	957	1,272	1,488	11.7	55.5
Tradebooks	1,885	2,745	2,873	11.1	52.4
Other	869	1,095	1,131	6.8	30.1
Total	7,607	10,262	12,027	12.1	58.1
Allocation (%)					
Textbooks	51.2	50.2	54.3	1.5	6.1
Children's books	12.6	12.4	12.4	-0.4	-1.7
Tradebooks	24.8	26.7	23.9	-0.9	-3.6
Other	11.4	10.7	9.4	-4.7	-17.7
Total	100.0	100.0	100.0		
Average titles reprinted per publisher	15	16	19	5.9	26.0
Total titles published and reprinted	18,963	24,701	27,752	10.0	46.3
Average per publisher	38	38	44	3.9	16.6

Source: Statistics Canada, Culture Statistics Program

Table 62a. Revenue Profile of Book Publishing and Exclusive Agency, Nova Scotia

				Average	Total
Sales in Canada				**Change**	**Change**
Own titles	**1996-97**	**1998-99**	**2000-01**	**96-00**	**96-00**
Textbooks	177	248	257	9.8	45.2
Children's books	136	160	108	-5.6	-20.6
Tradebooks	1692	2265	3423	19.3	102.3
Other	64	43	7	-42.5	-89.1
Total	2,069	2,716	3,795	16.4	83.4
Average per company	259	302	380	10.1	46.7
Allocation (%)					
Textbooks	8.6	9.1	6.8	-5.7	-20.8
Children's books	6.6	5.9	2.8	-18.9	-56.7
Tradebooks	81.8	83.4	90.2	2.5	10.3
Other	3.1	1.6	0.2	-50.6	-94.0
Total	100.0	100.0	100.0		
Exclusive agency					
Textbooks	0	0	0	*	*
Children's books	22	44	0	-100.0	#NUM!
Tradebooks	398	557	754	17.3	89.4
Other	2	0	0	-100.0	#NUM!
Total	422	601	754	15.6	78.7
Allocation (%)					
Textbooks	0.0	0.0	0.0	*	*
Children's books	5.2	7.3	0.0	-100.0	*
Tradebooks	94.3	92.7	100.0	1.5	6.0
Other	0.5	0.0	0.0	-100.0	*
Total	100.0	100.0	100.0		
Total sales in Canada (S000)	**1996-97**	**1998-99**	**2000-01**		
Textbooks	177	248	257	9.8	45.2
Children's books	158	204	108	-9.1	-31.6
Tradebooks	2,090	2,822	4,177	18.9	99.9
Other	66	43	7	-42.9	-89.4
Total	2,491	3,317	4,549	16.2	82.6
Average per company	311	369	455	9.9	46.1
Agency share (%)	16.9	18.1	16.6	-0.5	-2.2
Allocation (%)					
Textbooks	7.1	7.5	5.6	-5.6	-20.5
Children's books	6.3	6.2	2.4	-21.8	-62.6
Tradebooks	83.9	85.1	91.8	2.3	9.4
Other	2.6	1.3	0.2	-50.9	-94.2
Total	100.0	100.0	100.0		
Exports and Foreign sales (S000)	**1996-97**	**1998-99**	**2000-01**		
Exports	141	160	703	49.4	398.6
Other foreign sales	0	0	0	*	*
Total exports and Foreign sales	141	160	703	49.4	398.6
Total sales	2,632	3,477	5,252	18.9	99.5
Export Share (%)	5.4	4.6	13.4	25.7	149.9

* Not applicable

Source: Statistics Canada, Culture Statistics Program.

Table 62b. Revenue Profile of Book Publishing and Exclusive Agency, Canada

				Average	Total
Sales in Canada				**Change**	**Change**
Own titles ($000)	**1996-97**	**1998-99**	**2000-01**	**96-00**	**96-00**
Textbooks	244,734	274,334	394,372	12.7	61.1
Children's books	53,858	59,342	65,445	5.0	21.5
Tradebooks	171,717	202,493	232,216	7.8	35.2
Other	202,203	200,631	268,809	7.4	32.9
Total	672,512	736,800	960,842	9.3	42.9
Average per company	1,350	1,146	1,537		
Allocation (%)					
Textbooks	36.4	37.2	41.0	3.1	12.8
Children's books	8.0	8.1	6.8	-4.0	-15.0
Tradebooks	25.5	27.5	24.2	-1.4	-5.3
Other	30.1	27.2	28.0	-1.8	-7.0
Total	100.0	100.0	100.0		
Exclusive agency ($000)	**1996-97**	**1998-99**	**2000-01**		
Textbooks	209,648	258,137	144,142	-8.9	-31.2
Children's books	126,475	146,023	180,682	9.3	42.9
Tradebooks	430,014	463,855	411,285	-1.1	-4.4
Other	97,396	81,877	115,382	4.3	18.5
Total	863,533	949,892	851,491	-0.4	-1.4
Allocation (%)					
Textbooks	24.3	27.2	16.9	-8.6	-30.3
Children's books	14.6	15.4	21.2	9.7	44.9
Tradebooks	49.8	48.8	48.3	-0.8	-3.0
Other	11.3	8.6	13.6	4.7	20.1
Total	100.0	100.0	100.0		
Total sales in Canada ($000)	**1996-97**	**1998-99**	**2000-01**		
Textbooks	454,382	532,471	538,514	4.3	18.5
Children's books	180,333	205,365	246,127	8.1	36.5
Tradebooks	601,731	666,348	643,501	1.7	6.9
Other	299,599	282,508	384,191	6.4	28.2
Total	1,536,045	1,686,692	1,812,333	4.2	18.0
Average per company	2,798	2,410	2,705	-0.8	-3.3
Agency share (%)	56.2	56.3	47.0	-4.4	-16.4
Allocation (%)					
Textbooks	29.6	31.6	29.7	0.1	0.4
Children's books	11.7	12.2	13.6	3.7	15.7
Tradebooks	39.2	39.5	35.5	-2.4	-9.4
Other	19.5	16.7	21.2	2.1	8.7
Total	100.0	100.0	100.0		
Exports and Foreign sales ($000)	**1996-97**	**1998-99**	**2000-01**		
Exports	120,611	133,177	154,739	6.4	28.3
Other foreign sales	284,645	292,081	313,411	2.4	10.1
Total exports and Foreign sales	405,256	425,258	468,150	3.7	15.5
Total sales	1,941,301	2,111,950	2,280,483	4.1	17.5
Export Share (%)	20.9	20.1	20.5	-0.4	-1.7

Source: Statistics Canada, Culture Statistics Program.

Table 63a. Financial profile, Publishing and Exclusive Agency Activities, Nova Scotia

Financial Profile ($000)	1996-97	1998-99	2000-01	Average Change 96-00	Total Change 96-00
Total revenue	3,149	4,166	6,047	17.7	92.0
Total personnel expenses **	761	631	1036	8.0	36.1
Cost of sales	1898	2480	3804	19.0	100.4
Total operating expenses	1334	1736	2333	15.0	74.9
Personnel expenses share (%)	57.0	36.3	44.4	-6.1	-22.2
Before-tax profit margin	-83	-49	-90	2.0	8.4
As a percentage of revenues	-2.6	-1.2	-1.5	-12.8	-42.3
% of firms with a profit	37.5	44.4	50.0	7.5	33.3

Source: Statistics Canada, Culture Statistics Program.

Table 63b. Financial profile, Publishing and Exclusive Agency Activities, Canada

Financial Profile ($000)				Average Change 96-00	Total Change 96-00
Total revenue	2,012,232	2,208,463	2,415,182	4.7	20.0
Total personnel expenses **	321,535	352,477	422,848	7.1	31.5
Cost of sales	1,022,923	1,132,802	1,229,890	4.7	20.2
Total operating expenses	905,021	938,218	1,017,546	3.0	12.4
Personnel expenses share (%)	35.5	37.6	41.6	4.0	17.0
Before-tax profit margin	84,288	137,442	167,746	18.8	99.0
As a percentage of revenues	4.2	6.2	6.9	13.2	64.3
% of firms with a profit	51.0	56.4	56.4	2.5	10.6

Source: Statistics Canada, Culture Statistics Program.

Table 64a. Total Employment, Publishing and Exclusive Agency Activities, Nova Scotia

Personnel	1996-97	1998-99	2000-01	Average Change 96-00	Total Change 96-00
Full-time employees	31	17	22	-8.2	-29.0
Part-time employees	3	13	8	27.8	166.7
Total	34	30	30	-3.1	-11.8
Allocation (%)					
Full-time employees	91.2	56.7	73.3	-5.3	-19.6
Part-time employees	8.8	43.3	26.7	31.9	202.2
Total	100.0	100.0	100.0		

Source: Statistics Canada, Culture Statistics Program.

Table 64b. Total employment, Publishing and Exclusive Agency Activities, Canada

Personnel	1996-97	1998-99	2000-01	Average Change 96-00	Total Change 96-00
Full-time employees	7,233	7,374	8,627	4.5	19.3
Part-time employees	1,241	1,298	1,637	7.2	31.9
Total	8,474	8,672	10,264	4.9	21.1
Allocation (%)					
Full-time employees	85.4	85.0	84.1	-0.4	-1.5
Part-time employees	14.6	15.0	15.9	2.2	8.9
Total	100.0	100.0	100.0		

Source: Statistics Canada, Culture Statistics Program.

Table 64c. Average Household Expenditures on Books, Nova Scotia

Nova Scotia	1996	1997	1998	1999	2000	2001	Average Change 96-01	Total Change 96-01
Books and pamphlets	66	78	68	80	87	87	5.7	31.8
Textbooks	81	71	63	73	65	73	-2.1	-9.9
Total	147	149	131	153	152	160	1.7	8.8
Canada								
Books and pamphlets	76	81	85	89	90	95	4.6	25.0
Textbooks	67	74	78	89	93	96	7.5	43.3
Total	143	155	163	178	183	191	6.0	33.6

Table 64d. Total Household Expenditures on Books, Nova Scotia

($000,000) Nova Scotia	1996	1997	1998	1999	2000	2001	Average Change 96-01	Total Change 96-01
Books and pamphlets	26.1	32.3	28.6	34.0	36.8	37.1	7.2	41.8
Textbooks	32.1	29.4	26.5	31.0	27.5	31.1	-0.6	-3.1
Total	58.2	61.7	55.0	65.0	64.4	68.2	3.7	20.1
Canada								
Books and pamphlets	952.8	1,052.3	1,117.7	1,191.1	1,220.1	1,295.4	6.3	36.0
Textbooks	840.0	961.3	1,025.6	1,191.1	1,260.8	1,309.0	9.3	55.8
Total	1,792.8	2,013.6	2,143.3	2,382.3	2,481.0	2,604.4	7.8	45.3

Table 65a. Periodical Publishing Financial and Employment Data, Nova Scotia:

	1994-95	1996-97	1998-99	Average Increase 94-98	Total Increase 94-98
Number of periodicals	23	23	44	17.6	91.3
Revenue (S'000)					
Advertising	2,189	2,263	5,467	25.7	149.7
Single-copy sales	95	60	655	62.0	589.5
Subscription sales	480	461	1,317	28.7	174.4
Back issues	0	0	51	*	*
Total circulation revenue	2,764	2,784	7,490	28.3	171.0
Transfers	115	91	487	43.5	323.5
Government grants	119	82	145	5.1	21.8
Private sector donations	13	1	22	14.1	69.2
List rentals	0	2	14	*	*
Membership dues	13	29	37	29.9	184.6
Other revenues	53	50	47	-3.0	-11.3
Total revenues	3,077	3,039	8,242	27.9	167.9
Expenses (S'000)					
Editorial and design	393	391	988	25.9	151.4
Production and printing	1,129	1,211	2,148	17.4	90.3
Fulfillment and invoicing	74	139	93	5.9	25.7
Marketing and promotion	70	115	787	83.1	1,024.3
Cost of sales of advertising	233	319	518	22.1	122.3
Distribution	323	244	287	-2.9	-11.1
Administration and general	666	512	2,503	39.2	275.8
Total	2,888	2,930	7,324	26.2	153.6
Profit (% of total revenues)	6.2	3.6	11.1	15.7	79.0
Profit(loss) before taxes ($000)	189	109	918	48.5	385.7
Share (%) of total revenue	6.1	3.6	11.1	16.0	81.3
Number of periodicals with profits	11	13	31	29.6	181.8
Share (%)	47.8	56.5	70.5	10.2	47.3
Number of periodicals with losses	12	10	13	2.0	8.3
Total number of periodicals	23	23	44	17.6	91.3
Employment					
Full-time employees	31	61	108	36.6	248.4
Part-time employees	24	18	30	5.7	25.0
Total	55	79	138	25.9	150.9
Remuneration (S'000)					
Full-time	768	1,108	2,495	34.3	224.9
Part-time	158	140	283	15.7	79.1
Freelance fees	159	111	348	21.6	118.9
Total remuneration	1,086	1,359	3,126	30.3	187.8

* Not applicable

Source: Statistics Canada, Culture Statistics Program

Table 65b. Profile of Canadian Periodicals, 1991-92 to 1996-97, Canada

	1994-95	1996-97	1998-99	Average Increase 94-98	Total Increase 94-98
Number of periodicals	1,411	1,552	2,027	9.5	43.7
Revenue ($'000)					
Advertising	522,370	647,029	808,903	11.6	54.9
Single-copy sales	72,575	83,562	92,288	6.2	27.2
Subscription sales	214,620	247,126	286,848	7.5	33.7
Back issues	2,338	2,579	3,042	6.8	30.1
Total circulation revenue	811,904	980,296	1,191,082	10.1	46.7
Transfers	11,784	11,395	19,252	13.1	63.4
Government grants	11,294	7,901	9,288	-4.8	-17.8
Private sector donations	2,775	3,914	6,327	22.9	128.0
List rentals	4,015	4,852	5,429	7.8	35.2
Membership dues	12,349	8,037	11,774	-1.2	-4.7
Other revenues	13,428	26,418	24,445	16.2	82.0
Total revenues	867,996	1,042,812	1,267,597	9.9	46.0
Expenses ($'000)					
Editorial and design	119,538	142,846	171,992	9.5	43.9
Production and printing	283,796	357,975	404,807	9.3	42.6
Fulfillment and invoicing	34,533	32,734	30,073	-3.4	-12.9
Marketing and promotion	76,095	93,179	108,787	9.3	43.0
Cost of sales of advertising	89,487	103,903	130,035	9.8	45.3
Distribution	51,667	69,456	82,956	12.6	60.6
Administration and general	145,736	169,316	210,923	9.7	44.7
Total	800,634	969,410	1,139,573	9.2	42.3
Profit (% of total revenues)					
Profit(loss) before taxes ($000)	67,362	73,402	128,024	17.4	90.1
Share (%) of total revenue	7.8	7.0	10.1	6.8	30.1
Number of periodicals with profits	841	960	1,288	11.2	53.2
Share (%)	59.8	61.9	63.5	1.5	6.3
Number of periodicals with losses	566	592	739	6.9	30.6
Total number of periodicals	1,407	1,552	2,027	9.6	44.1
Employment					
Full-time employees	5,082	5,219	5,889	3.8	15.9
Part-time employees	1,819	1,698	2,375	6.9	30.6
Total	6901	6917	8264	4.6	19.8
Remuneration ($'000)					
Full-time	145,964	178,422	222,954	11.2	52.7
Part-time	16,091	17,355	20,391	6.1	26.7
Freelance fees	32,189	44,953	55,722	14.7	73.1
Total remuneration	194,244	240,729	298,913	11.4	53.9

Source: Statistics Canada, Culture Statistics Program.

Table 66a. Profile of a Typical Issue and Selected Statistics, Nova Scotia

	1994-95	**1996-97**	**1998-99**	**Average Increase 94-98**	**Total Increase 94-98**
Number of periodicals	23	23	44	17.6	91.3
Total annual circulation (000)	1,855	2,659	3,981	21.0	114.6
Circulation per periodical (000)	81	116	90	2.9	12.2
Circulation per typical issue					
Single-copy sales	575	388	1,403	25.0	144.0
Subscriptions sales	4,017	3,175	2,361	-12.4	-41.2
Total paid circulation	4,592	3,563	3,764	-4.8	-18.0
Free circulation	3,394	5,256	3,779	2.7	11.3
Total circulation	7,986	8,819	7,543	-1.4	-5.5
Allocation (%)					
Single-copy sales	7.2	4.4	18.6	26.8	158.3
Subscriptions sales	50.3	36	31.3	-11.2	-37.8
Total paid circulation	57.5	40.4	49.9	-3.5	-13.2
Free circulation	42.5	59.6	50.1	4.2	17.9
Total circulation	100	100	100		
Text pages	50	53	47	-1.5	-6.0
Advertising pages	8	10	10	5.7	25.0
Total pages	58	64	57	-0.4	-1.7
Average Revenue per periodical					
Advertising	95,174	98,391	124,250	6.9	30.6
Single copy sales	4,130	2,609	14,886	37.8	260.4
Subscription sales	20,870	20,043	29,932	9.4	43.4
Back issues	0	0	1,159	*	*
Total circulation revenue	120,174	121,000	170,227	9.1	41.7
Transfers	5,000	3,957	11,068	22.0	121.4
Government grants	5,174	3,565	3,295	-10.7	-36.3
Private sector donations	565	43	500	-3.0	-11.5
List rentals	0	87	318	*	*
Membership dues	565	1,261	841	10.4	48.8
Other revenues	2,304	2,174	1,068	-17.5	-53.6
Total revenues	133,826	132,087	187,318	8.8	40.0
Average Expenditures per periodical					
Remuneration	47,217	59,087	71,045	10.8	50.5
Other expenses	78,348	68,304	95,409	5.0	21.8
Total expenses	125,565	127,391	166,455	7.3	32.6
Profitability					
Profit (loss)	8,261	4,696	20,864	26.1	152.6
Profit (% of total revenues)	6.2	3.6	11.1	15.9	80.4
Average Employment per Periodical					
Total	2.0	3.5	3.2	12.5	60.0
Prices					
Single copy price	4.61	5.26	4.82	1.1	4.6
Subscription price	21.25	20.82	23.13	2.1	8.8

* Not applicable

Source: Statistics Canada, Culture Statistics Program

Table 66b. Profile of a Typical Issue and Selected Statistics, Canada

	1994-95	1996-97	1998-99	Average Increase 94-98	Total Increase 94-98
Number of periodicals	1,411	1,552	2,027	9.5	43.7
Total annual circulation (000,000)	512.4	538.6	602.5	4.1	17.6
Circulation per periodical (000)	363.1	347.0	297.3	-4.9	-18.1
Circulation per typical issue					
Single-copy sales	3,163	3,910	3,542	2.9	12.0
Subscriptions sales	11,427	15,735	13,448	4.2	17.7
Total paid circulation	14,589	19,645	16,989	3.9	16.5
Free circulation	8,472	11,637	9,640	3.3	13.8
Total circulation	23,061	31,282	26,629	3.7	15.5
Allocation (%)					
Single-copy sales	13.7	12.5	13.3	-0.8	-3.0
Subscriptions sales	49.5	50.3	50.5	0.5	1.9
Total paid circulation	63.3	62.8	63.8	0.2	0.8
Free circulation	36.7	37.2	36.2	-0.4	-1.5
Total circulation	100.0	100.0	100.0	0.0	0.0
Text pages	45	51	53	4.2	17.8
Advertising pages	13	16	14	1.9	7.7
Total pages	57	66	67	4.1	17.5
Average Revenue per periodical					
Advertising	370,213	416,900	399,064	1.9	7.8
Single copy sales	51,435	53,841	45,529	-3.0	-11.5
Subscription sales	152,105	159,231	141,514	-1.8	-7.0
Back issues	1,657	1,662	1,501	-2.4	-9.4
Total circulation revenue	575,410	631,634	587,608	0.5	2.1
Transfers	8,352	7,342	9,498	3.3	13.7
Government grants	8,004	5,091	4,582	-13.0	-42.8
Private sector donations	1,967	2,522	3,121	12.2	58.7
List rentals	2,845	3,126	2,678	-1.5	-5.9
Membership dues	8,752	5,178	5,809	-9.7	-33.6
Other revenues	9,517	17,022	12,060	6.1	26.7
Total revenues	615,164	671,915	625,356	0.4	1.7
Average Expenditures per periodical					
Remuneration	137,664	155,109	147,606	1.8	7.2
Other expenses	429,759	469,511	414,165	-0.9	-3.6
Total expenses	567,423	624,620	561,771	-0.2	-1.0
Profitability					
Profit (loss) **	47,741	47,295	63,586	7.4	33.2
Profit (% of total revenues)	7.8	7.0	10.2	7.0	31.0
Average Employment per Periodical					
Total	3.6	4.5	4.1	3.3	13.9
Prices					
Single copy price ***	6.20	6.89	8.78	9.1	41.6
Subscription price ***	30.72	34.50	41.24	7.6	34.2

Source: Statistics Canada, Culture Statistics Program

Table 67. Number of Workers in Literary Arts Occupations, Canada and Nova Scotia, 1991 to 2001

Literary Arts Occupations[3]	**Canada**	**Nova Scotia**	**Share (%)**
1991	30,766	631	2.05
1992	34,742	686	1.97
1993	40,366	1,252	3.10
1994	43,662	1,168	2.68
1995	36,008	1,171	3.25
1996	38,268	1,454	3.80
1997	39,255	1,416	3.61
1998	39,467	978	2.48
1999	41,603	826	1.99
2000	46,642	1,461	3.13
2001	46,990	1,100	2.34
2002	44,729	966	2.16
Average Increase	3.5	3.9	0.5
Total Increase	45.4	53.1	5.3

Source: Statistics Canada, Labour Force Survey.

Table 68a. Average Household Expenditures on Periodicals and Magazines, Nova Scotia, and Canada

Magazines and periodicals	**1996**	**1997**	**1998**	**1999**	**2000**	**2001**	**Average Change 96-01**	**Total Change 96-01**
Nova Scotia	46	59	63	61	55	58	4.7	26.1
Canada	51	63	65	62	61	59	3.0	15.7

Source: Statistics Canada, Household Expenditure Survey

Table 68b. Total Annual Household Expenditures on Periodicals and Magazines, Nova Scotia, and Canada

Magazines and periodicals ($000,000)	**1996**	**1997**	**1998**	**1999**	**2000**	**2001**	**Average Change 96-01**	**Total Change 96-01**
Nova Scotia	18.2	24.4	26.5	25.9	23.3	24.7	6.3	35.6
Canada	639.4	818.4	854.7	829.8	827.0	804.5	4.7	25.8

Source: Statistics Canada, Household Expenditure Survey

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[3] Includes writers, editors and journalists.

Table 69a. Profile of the Sound Recording Industry in Nova Scotia

Nova Scotia	**1995-96**	**1998**	**2000**	**Average Increase 95-00**	**Total Increase 95-00**
1. Number of companies	6	7	11	12.9	83.3
2. Number of new releases					
Total	8	18	10	4.6	25.0
3. Revenue '$ 000					
Sales of recordings	310.9	285.7	226.4	-6.1	-27.2
Total revenue			455.6		
4. Expenses '$ 000					
Cost of goods sold	118.2		249.3	16.1	110.9
Total expenses			**731.0**		
5. Profit/loss before taxes					
$ 000			-275.4		
Profit margin(%)			-60.4		

Source: Statistics Canada, Culture Statistics Program.

Table 69b. Profile of the Sound Recording Industry in Canada[6]

	1992-1993	1993-1994	1995-1996	1998	2000	Average Increase 92-00	Total Increase 92-00
1. Number of companies	**187**	**210**	**254**	**280**	**331**	7.4	77.0
2. Number of new releases							
With Canadian content/by Canadian artists[3]	669	719	828	1,023	1,034	5.6	54.6
Other	5,602	5,648	5,827	5,705	5,620	0.0	0.3
Total	**6,271**	**6,367**	**6,655**	**6,728**	**6,654**	0.7	6.1
Canadian content/artists[3] as % of releases	10.7	11.3	12.4	15.2	15.5	4.7	44.9
3. Revenue $' 000							
Sales of recordings-Canadian content/artists[3]	71,479	92,740	127,163	154,048	137,969	8.6	93.0
Other sales of recordings	562,037	645,279	747,973	737,598	723,433	3.2	28.7
Sales of masters,licensing fees, and mechanical/publishing royalties[7]	25,362	33,881	38,143	70,297	56,997	10.7	124.7
Other revenue from industry-related activities	93,299	88,784	132,600	175,815	275,024	14.5	194.8
Total revenue from industry-related activities	752,178	860,684	1,045,878	1,137,758	1,193,423	5.9	58.7
Total revenue[11]	**828,245**	**953,827**	**1,137,879**	**1,323,880**	**1,319,264**	6.0	59.3
Canadian content/artists[3] as % of sales	11.3	12.6	14.5	17.3	16.0	4.4	41.6
4. Expenses $' 000							
Cost of goods sold	407,487	446,855	550,401	638,465	578,605	4.5	42.0
Interest	4,904	3,491	4,040	4,186	76,792	41.0	1466.0
Depreciation	6,230	7,273	9,425	10,907	15,602	12.2	150.4
Other operating expenses	272,940	356,051	404,866	480,484	490,700	7.6	79.8
Total expenses	**691,560**	**813,670**	**968,732**	**1,134,042**	**1,161,698**	6.7	68.0
5. Profit/loss before taxes							
$' 000	136,606	140,084	169,147	189,838	157,566	1.8	15.3
Profit margin(%)[7]	16.5	14.7	14.9	14.3	11.9	-4.0	-27.9
6. Employment [12]							
Full-time	2,453	2,487	2,794	2,711	2,591	0.7	5.6
Part-time	180	191	196	246	159	-1.5	-11.7
Freelancers	136	81	231	420	555	19.2	308.1
7. Salaries and benefits[10]							
$' 000 [12]	87,053	97,885	135,114	149,829	167,648	8.5	92.6

Source: Statistics Canada, Culture Statistics Program

Table 70. Number of Conductors, Composers, Arrangers, Musicians and Singers, Canada and Nova Scotia

	Canada	Annual Increase	Nova Scotia	Annual Increase	Share (%)
1991	26,272		709		2.70
1992	26,211	-0.2	863	21.7	3.29
1993	32,952	25.7	1,145	32.7	3.47
1994	28,959	-12.1	686	-40.1	2.37
1995	31,994	10.5	1,304	90.1	4.08
1996	29,756	-7.0	1,122	-14.0	3.77
1997	32,378	8.8	938	-16.4	2.90
1998	31,953	-1.3	688	-26.7	2.15
1999	31,897	-0.2	1,121	62.9	3.51
2000	32,242	1.1	991	-11.6	3.07
2001	33,735	4.6	779	-21.4	2.31
2002	34,189	1.3	1,100	41.2	3.22
Average Increase	2.4		4.1		1.6
Total Increase	30.1		55.1		19.2

Source: Statistics Canada, Labour Force Survey.

Table 71. Federal and Provincial Government Expenditures on Sound Recording, Canada and Nova Scotia

	Total Expenditures			Grants		
($000,000)	Canada	Nova Scotia	Share (%)	Canada	Nova Scotia	Share (%)
1995-96	8.731	0.173	1.98	7.886	0.173	2.19
1996-97	9.079	0	0.00	7.62	0.000	0.00
1997-98	14.267	0.467	3.27	13.145	0.467	3.55
1998-99	16.587	0.483	2.91	15.227	0.458	3.01
1999-00	18.504	0.323	1.75	17.03	0.323	1.90
2000-01	18.977	0.404	2.13	17.182	0.380	2.21
Average Increase	16.8	18.5	1.4	16.9	17.0	0.2
Total Increase	117.4	133.5	7.4	117.9	119.7	0.8

Source: Statistics Canada, Culture Statistics Program

Table 72. Federal Government Expenditures on Sound Recording, Canada and Nova Scotia

	Total Expenditures			Grants		
($000,000)	**Canada**	**Nova Scotia**	**Share (%)**	**Canada**	**Nova Scotia**	**Share (%)**
1995-96	4.340	0.000	0.00	4.202	0.000	0.00
1996-97	5.103	0.000	0.00	4.547	0.000	0.00
1997-98	9.513	0.467	4.91	9.332	0.467	5.00
1998-99	9.279	0.422	4.55	9.066	0.422	4.65
1999-00	9.777	0.096	0.98	9.641	0.096	1.00
2000-01	10.210	0.364	3.57	9.854	0.340	3.45
Average Increase	18.7	#NUM!	#NUM!	18.6	#NUM!	#NUM!
Total Increase	135.3	#NUM!	#NUM!	134.5	#NUM!	#NUM!

Source: Statistics Canada, Culture Statistics Program

Table 73. Provincial Government Expenditures on Sound Recording, Canada and Nova Scotia

	Total Expenditures			Grants		
($000,000)	**Canada**	**Nova Scotia**	**Share (%)**	**Canada**	**Nova Scotia**	**Share (%)**
1995-96	4.391	0.173	3.94	3.684	0.173	4.70
1996-97	3.976	0.000	0.00	3.073	0.000	0.00
1997-98	4.754	0.000	0.00	3.813	0.000	0.00
1998-99	7.308	0.061	0.83	6.161	0.036	0.58
1999-00	8.727	0.227	2.60	7.389	0.227	3.07
2000-01	8.767	0.040	0.46	7.328	0.040	0.55
Average Increase	14.8	-25.4	-35.0	14.7	-25.4	-35.0
Total Increase	99.7	-76.9	-88.4	98.9	-76.9	-88.4

Source: Statistics Canada, Culture Statistics Program

Table 74. Participation Rates to Music Activities, Canada and Nova Scotia, 1992 and 1998

	Canada			Nova Scotia		
	1992	**1998**	**net change**	**1992**	**1998**	**net change**
Percent						
Listen to cassettes, records, CDs	80.6	76.8	-3.9	85.4	78.5	-6.8
Attend - popular Musical Performance	23.7	19.6	-4.1	26.2	16.7	-9.4

Source: Statistics Canada, General Social Survey

Table 75. Average Annual Spending by Households on Selected Audio and Video Products, Nova Scotia and Canada

	Canada		Average	Total	Nova Scotia		Average	Total
			Change	Change			Change	Change
	1996	2001	96-01	96-01	1996	2001	96-01	96-01
Audio cassettes, tapes and CDs	107	95	-2.4	-11.2	99	76	-5.2	-23.2
Blank audio Tapes	8	6	-5.6	-25	8	5	-9	-37.5
Videocassettes and DVDs	39	46	3.4	17.9	30	44	8	46.7
Blank video tapes	11	8	-6.2	-27.3	10	6	-9.7	-40
Rental videos and DVDs	92	100	1.7	8.7	87	95	1.8	9.2
Total	257	255	-0.2	-0.8	234	226	-0.7	-3.4

Source: Statistics Canada, Survey of Household Expenditures.

Table 76. Total Annual Spending by Households on Selected Audio and Video Products, Nova Scotia and Canada

	Canada		Average	Total	Nova Scotia		Average	Total
			Change	Change			Change	Change
($000,000)	1996	2001	96-01	96-01	1996	2001	96-01	96-01
Audio cassettes, tapes and CDs	1,341.5	1,295.4	-0.7	-3.4	39.2	32.4	-3.8	-17.4
Blank audio tapes	100.3	81.8	-4.0	-18.4	3.2	2.1	-7.6	-32.8
Videocassettes and DVDs	489.0	627.2	5.1	28.3	11.9	18.7	9.5	57.8
Blank video tapes	137.9	109.1	-4.6	-20.9	4.0	2.6	-8.4	-35.5
Rental videos and DVDs	1,153.4	1,363.6	3.4	18.2	34.5	40.5	3.3	17.5
Total	3,222.1	3,477.1	1.5	7.9	92.7	96.3	0.8	3.9

Source: Statistics Canada, Survey of Household Expenditures.